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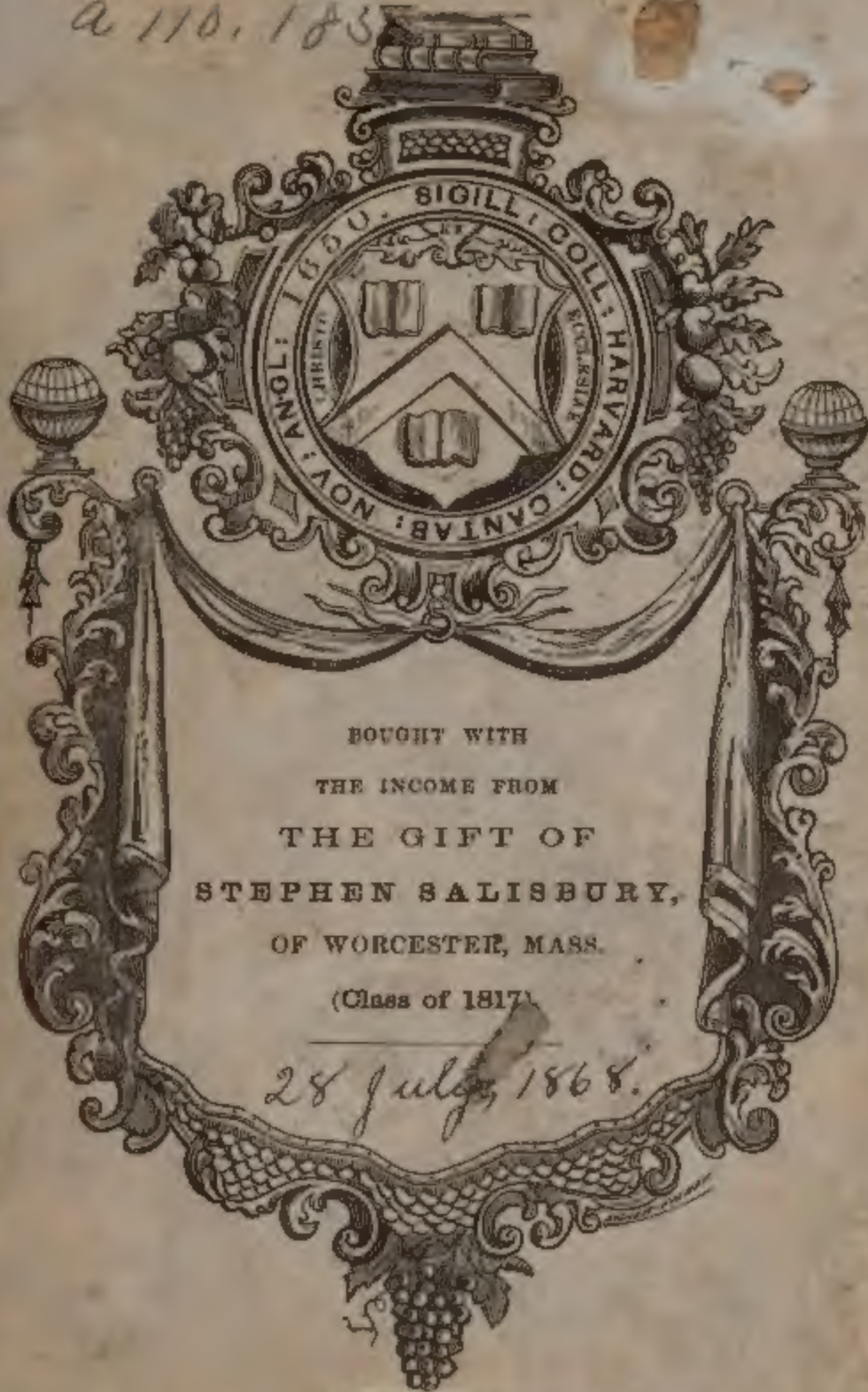
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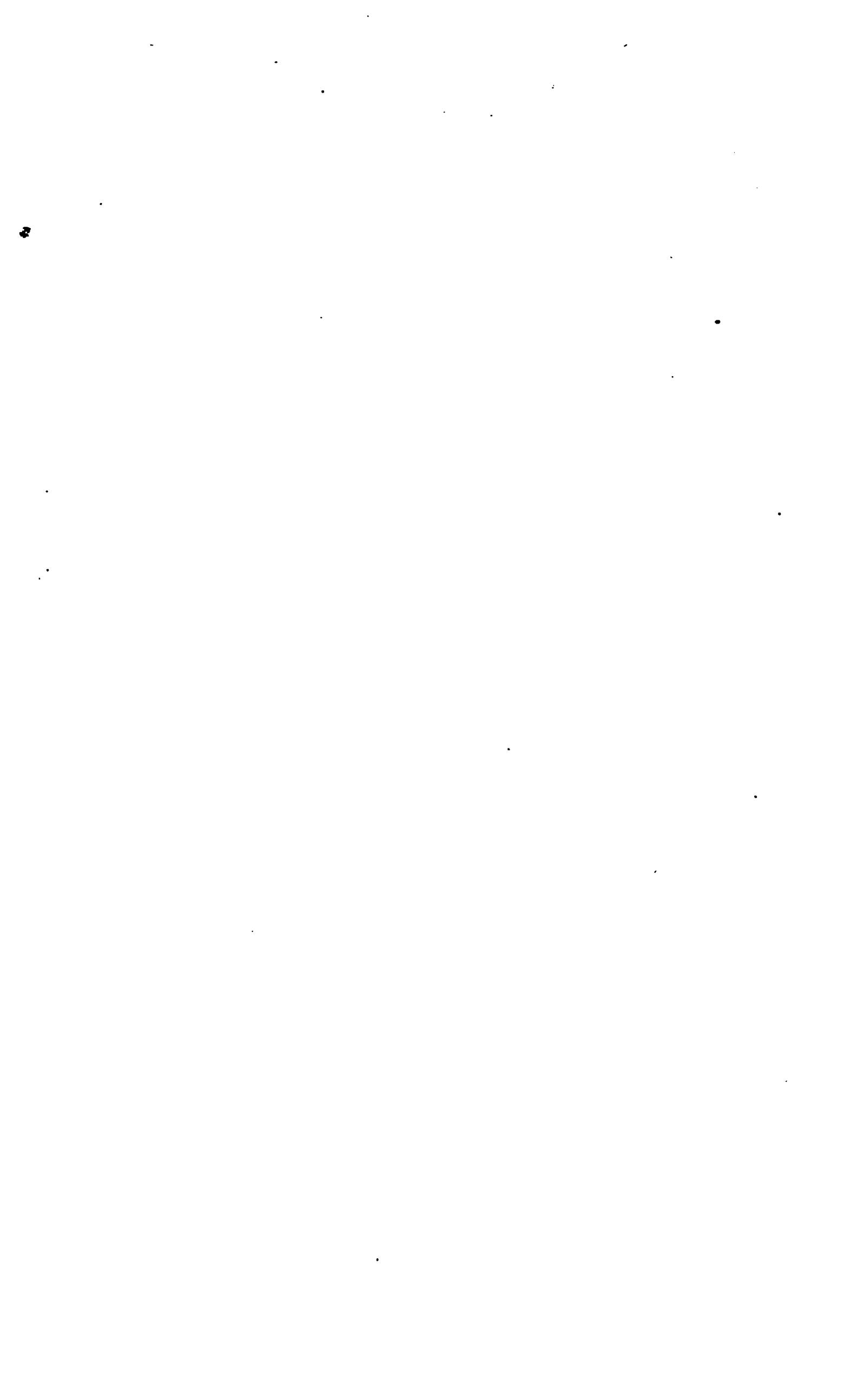
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(Class of 1817)

28 July, 1868.







CATENA CLASSICORUM

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II

THE CLOUDS

RIVINGTONS

London, Oxford, and Cambridge

1868

, 110.185

1868, July 28.

Salisbury Fund.

Cambridge :

PRINTED BY C. J. CLAY, M.A.

AT THE UNIVERSITY PRESS.

INTRODUCTION TO THE CLOUDS.

THE first acting of the *Clouds* was at the city Dionysia B. C. 423. Cratinus won the first prize with the *Pytine*, Amipsias the second with the *Connus*, Aristophanes the third with the *Clouds*. But we learn from the Greek arguments to the play as we now have it, that there was a second edition of the *Clouds*, and some inconsistencies in our text (comp. v. 553 &c. with v. 591) prove that parts must belong to a later date than B. C. 423: and the second performance of the play (more or less altered) is generally assigned to B. C. 421. Some however have placed it later, and some have denied that the play ever came on the stage a second time, though allowing that it was altered and prepared with that intention: and some have even doubted the fact of there having been two plays of the name.

But most have thought that what we have is substantially the play acted in B. C. 423, though the early part of the parabasis, in which the Maricas of Eupolis is mentioned and a former performance is plainly spoken of (vv. 520 &c.), belongs to the second *Clouds*: and the allusions of Plato (Apol. Soc. 18) seem to agree with our *Clouds*. Fritzsche indeed thinks that we have the second *Clouds*, that this play widely differs from the first; that the second never came on the stage, but was left incomplete, because Aristophanes found out his mistake as regards Socrates' character and so relinquished the idea of exhibiting the play. He supports his view ably and learnedly; and there are certainly references both in Aristophanes himself and elsewhere to the first *Clouds* (e.g. *Vesp.* 1037—1045), which our text of the *Clouds* does not clearly explain. But, be this as it may (and it cannot be decided for certain), we can, I think, conclude that the two plays were separated by no

great interval, and our concern is with that which we have, be it mainly the first or mainly the second. Having in the *Knights* attacked Cleon and public life at Athens, in the *Clouds* our poet assails the corruption of private life. This he attributes to the departure from the old ways. The sophistical teaching and rhetoric he thinks to be the main cause of the corruption: hence flowed a refining subtlety, contempt of the old faith and gods, a cloudy and unpractical philosophy. The same or nearly the same had probably been the gist of his earliest play the *Banqueters*. And the evil effect of the new education he illustrates in the persons of a father and son who in turn attend the school of Socrates, and learn there all manner of dishonesty, nonsense and quibbling. Socrates he attacks as the leader of the school which he so detested, and brings against him various accusations (many as we shall see groundless and unfair), and advises the utter destruction of him and his school. And here it is that the play of the *Clouds* presents a problem which has been much written on and variously solved. What prompted Aristophanes to such a bitter personal attack? Was it strictly personal? Was it honest or dishonest? If honest, how did Aristophanes so mistake the man? Were there any points in Socrates' teaching and character to justify the attack? How far did Aristophanes mean what he advised to be acted on? Had the play any real effect in producing the subsequent accusation and execution of Socrates?

These questions have been dealt with at some length by several critics, by Wieland, by Suvern (in an essay on the *Clouds* published in 1826) by Fritzsche (*De Socrate veterum comicorum d. ssertatio*, in 1832), by Grote in the 67th chapter of his history of Greece, by Ranke in his life of Aristophanes and prefatory remarks to the *Clouds*. And some discussion of them is necessary to the right understanding of the *Clouds*, and is useful also for that of Aristophanes generally. And *first we must*, I think, consider that the attack was personal *and meant to be so*. Aristophanes meant to copy certain

things in the living Socrates whom his audience knew, and meant that his audience should fully understand that he did so. Suvern indeed holds that Aristophanes assailed certain principles rather than persons, and took representative men to stand for the principles: instancing Cleon, Lamachus and others, in whose portraits there were some features which all must see were non-existent in the originals, and which the poet himself knew were so. But this appears rather a nice distinction. When certain men were put on the stage under their own names, with masks (as a rule) made to imitate their features, and other externals which confessedly belonged to them,—as was done in the Old Comedy—we must call the attack personal. The dramatist may have been led on by honest zeal, and may have thought that in the person he was attacking the principle: but if he thus came to misrepresent the man decidedly, he must be held to have been unfair, and though we may account naturally enough for that unfairness, we cannot entirely justify him. And personality was of the essence of the Old Comedy, not only in the main plot and action of the play, but in its details. Real living men are continually pointed at and attacked: we cannot read a page of Aristophanes without seeing this; the whole fun of the passage generally depends on the personal appearance of the man, and on his being known to the audience; often on his being present. And we may add that Aristophanes' attacks on Cleon were taken to be personal by Cleon himself, and that, in this particular case of the *Clouds*, the Greek writer of the second Argument (cf. also Arguments viii. ix. x.), to account for the bitter personality, mentions an opinion 'that Aristophanes wrote the *Clouds* at the instance of Anytus and Meletus; who wished to try in what temper the Athenians would receive an attack on Socrates. For he had many friends, especially Alcibiades and his party, who in fact brought about the failure of this play.' This is indeed doubtful; the first part extremely improbable: but the fact of such an opinion being held at all proves that in those early times there was no idea of exalting *Aristophanes* into an infallibly wise, honest, and

consistent politician. The *Clouds* then does contain a personal attack on Socrates, which though we are not bound to justify we are bound in some measure to explain.

And first there is something in what Suvern and Ranke say, that the principal character to which the whole refers is not Socrates, but Strepsiades himself; that the poet's ridicule is quite as much aimed at the ignorant who presumed to meddle with philosophy which they did not understand, as at the philosophers themselves. Aristophanes, as Ranke observes does not refer to his *Clouds* (in Vesp. 1015 &c.) as concerned principally with Socrates, nor does he take credit for attacking him, as he does for attacking Cleon in the *Knights*, but rather implies that his audience mistook the drift of his play, perhaps in this very particular. It is possible that we exaggerate Socrates' share in the *Clouds*, for we have strong sympathies with this wisest of heathens, and care little for the other characters. But still there remains enough of bitterness against Socrates to call for explanation.

What then prompted the attack? and was it honest? Did Aristophanes believe that the tendency of the Socratic teaching was dangerous? Or did he recklessly assail any thing and any body to raise a laugh?

That the attack was honest I have no doubt. There seems to be a consistency of purpose running through (at all events) the earlier plays of Aristophanes. He has certain definite opinions on politics and on private life which are continually coming into prominence; the wisdom of these may be variously estimated, but no reader can fail to see that he is speaking what he thinks. A comparison of the *Parabases* of the *Acharnians*, *Knights*, *Clouds* and *Wasps* will illustrate this. It is not therefore likely that in the case of those against whom his main attacks were made, Cleon for instance and Socrates, he speaks of them otherwise than as he really thought. For though Grote well observes that "to assume that the persons *derided or vilified* by these comic authors must always have *deserved what was said* of them is indeed a striking evidence

of the value of the maxim 'Fortiter calumniare: semper aliquid restat' and that what Aristophanes himself says of other comic poets, his predecessors and contemporaries, is far from countenancing the exalted censorial function which Bergk and others ascribe to them." And though it be probable Aristophanes deals in tolerably reckless and indiscriminate libel in the case of those whom he brings in for the sake of a passing jest or pun, yet this does not (it appears to me) apply to the case of Cleon or Socrates. His attacks on these are made of deliberate judgement, for what he charges on them he consistently assails throughout these early plays. The *Clouds* certainly does not read as if made to order for Anytus and Meletus; in the *Knights* our poet is in terrible earnest.

There is indeed much truth in what Grote says against the exaggerated eulogies of the German writers on the lofty and virtuous purposes of Aristophanes. "On the general march of politics, philosophy or letters these composers had little influence, nor were they ever regarded at Athens in the light in which they are presented to us by modern criticism, as men of exalted morality, stern patriotism, and genuine discernment of the true interests of their country, as animated by large and steady views of improving their fellow citizens, but compelled in consequence of prejudice or opposition to disguise a far-sighted political philosophy under the veil of satire, as good judges of the most debateable questions, such as the prudence of making war and peace, and excellent authority to guide us in appreciating the merits of their contemporaries, insomuch that the victims of their lampoons are habitually set down as worthless men." But in the case of Aristophanes there seems to have been a definite and steady view of improving his fellow-citizens, at all events at the outset of his career as a dramatist; whether it was a wise one, whether the means he proposed were the best towards the attainment of the end, may be doubted. In point of fact the question as to the wisdom of the policy which runs through all our poet's earlier plays involves the whole question of politics; it depends on the

estimate we form of democracy in general, and of the Athenian democracy in particular.

But this we may well leave and return to the *Clouds* and Socrates. Aristophanes then (I conclude) attacked Socrates honestly, believing a certain class of teachers to be dangerous and Socrates to be a leader in that class. But why did he believe this? did he misjudge the whole class? or was he mistaken (wholly or partly) in putting Socrates in it.

Here we must get a definite idea of how Aristophanes viewed the state of Athens in his day, the public and private life of its citizens. We may say that Aristophanes was what we should now call violently conservative, or a thorough Tory. He thought that his countrymen had degenerated, sighed for the good old days of Miltiades and the Persian war, deplored the luxury and effeminacy of his own time. Extravagance and profligate immorality he saw increasing. The old simplicity of education, obedience and reverence for parents and elders passing away. Even the gods were no longer revered, and by some openly derided. In all this he thought he saw that the Athenian character was being corrupted, and that his country would, unless this corruption were checked, be utterly ruined. Now whether there had taken place a moral deterioration in Athens and in Greece generally between B. C. 480 and the end of the Peloponnesian war, is doubtful. Grote says that certainly there had been none such: that "men find pleasure in dressing up the virtues of the past as a count in the indictment against their own contemporaries," that "Isocrates, as an old man between 350—340 complains of his own time, boasting how much better the state of Athens had been in his youth, which period of his youth fell exactly during the life of Aristophanes, in the last half of the Peloponnesian war." However, the exact point of culmination of Athens is for historians to decide, Aristophanes believed the city to be declining, saw the old régime going out, and a new one coming in of which he did not approve. *And it really does appear from the picture of Athenian life*

in Aristophanes' plays, the faithfulness of which none have doubted, that there was about as much coarseness and immorality in private life as we could imagine possible. The fact that an audience could listen delighted to the coarse passages of Aristophanes himself proves thus much. But I think it may be remarked in favour of Aristophanes in his earlier plays, that these do not contain so much coarseness as the later: he seems to have set before himself some plan of teaching serious and useful lessons even in comedy. The Athenian audience however would not come into this view; they wanted something of stronger flavour, and (it must be confessed) they got it. But if this be so, it only makes it more probable that in the *Clouds* Aristophanes conscientiously believed in the pernicious tendency of what he attacked.

This being so, he looked about for the cause of this supposed corruption, and found it, as he thought, in the public teachers of the day. In the matter of education a change had come over both Athens and the rest of Greece. A demand had sprung up for rhetoric and dialectics, "two separate lines of intellectual activity," as Grote says, "one for men of active life, one for men of speculation, but both of which had a common enemy in a feeling of jealous ignorance stationary or wistfully retrospective, an antipathy to new ideas and new mental accomplishments." This new learning found of course its teachers; teachers who varied in doctrines, principles and method, but who by the outside world at Athens were included under the general name of Sophists. And here Grote has done good service in disabusing us of many mistaken ideas about this class. Though he may not have proved to the entire satisfaction of all that the charges against these men of immorality and scepticism are quite groundless, he has shewn that each of them should be judged on his own merit, and that the German Fiend "*Die Sophistik*" is in a great measure imaginary.

But this is just what Aristophanes did not see. He thoroughly believed in the corruption, and in the existence

of the Sophistical poison. He believed that the speculations of physical philosophy led to scepticism, that rhetoric was to make the weaker cause appear the stronger, and that either study led to immorality and dishonesty. And it is by no means certain that some truth does not underlie this idea. There may be a point at which refined disquisition is apt to lose sight of simple truth and honesty: there are, it can hardly be doubted, attendant upon civilization corruptions as well as improvements, increased evil with increased good. But the retrograde movement advocated by Aristophanes was simply impossible, the teaching was not a cause but a product of the general change of thought. And we may leave the case of the Sophists to Grote and his opponents with this conclusion, that Aristophanes misunderstood them, at least partially, from not examining thoroughly their teaching, and from prejudice, and therefore was unfair even as against them.

And now with regard to Socrates himself, was Aristophanes wrong in setting him down as a Sophist? If he was wrong, probably the general public at Athens shared his error. It is not likely that they saw any great distinction between Socrates and the Sophists. It is true that Socrates went about from place to place in Athens, talked at chance meetings, and did not hold such regular sittings as did most of the Sophists: had a method of his own by question and answer differing from the set speeches of many Sophists. But to the outside world this would not go for much. Then too the Sophists took fees; Socrates took none. But though this was made a charge against the Sophists by Socrates and Plato, it may not have weighed much with the multitude. Those who utterly disliked the new culture might not think there was much difference whether you paid for having harm done to you or had it done for nothing. All this may shew how Aristophanes, writing for the people, and with his prejudices, might naturally *take* Socrates for a leading Sophist. But there were particular *reasons for the choice*. That Socrates was unpopular cannot

be doubted. For, as Grote says, 'to convince a man of his ignorance, though salutary, is an operation of painful surgery.' Socrates, we may infer, was unpopular even beyond other Sophists, as he was rougher and more uncompromising. Then again Socrates was intimate with some persons of the new school which many, and Aristophanes among them, so disliked; viz. Euripides and Alcibiades. Euripides we see ridiculed in the *Acharnians*, and still more vigorously in the *Thesmophoriazuseæ* and the *Frogs*: and Süvern seems right in considering that Alcibiades is attacked in the person of Phidippides; for, though he is not named, yet this youth's equestrian pursuits, his Alcæonid descent by the mother's side &c. suggest Alcibiades. And further, in Socrates' dress, gait, and the like, there was inviting material for caricature. On this we need not dwell, as it is allowed by all.

We can then easily see how it came to pass that Aristophanes attacked Socrates. For, to sum up the matter in brief, he believed the Sophists to be a dangerous class, and Socrates to be a leader among them. He therefore put on the stage a clever caricature of the outward man with such doctrines as he, in part wrongly, attributed to the class, and therefore to Socrates.

But when he did so he was bound in common fairness to examine and see what was really his teaching. Did he do this or not? Now Aristophanes describes Socrates as busied with idle speculations on astronomy and natural history; as a teacher of sophistry (in the worst sense): as an open derider of the old faith and gods. We need not here discuss at length the Socratic philosophy. But in what we know of Socrates are there any grounds for the poet's charges? Very slight grounds, if we look to the general spirit of the Platonic or Xenophontic Socrates. But it would not be difficult to find here and there in the Socratic dialogues passages on abstruse questions of physical philosophy, which any one who did not look to the whole argument, or see their bearing, any one in fact who had no taste at all for speculation, might think useless

and trifling. Then—as to sophistry—it would be a bold assertion to make that Socrates never used it. And for the religious question Socrates certainly was not an orthodox polytheist, but here he did not stand alone. Hence Aristophanes, hearing, perhaps at second hand, striking fragments from his dialogues, might hastily conclude that he was a λεπτοτάτων λήρων ἱερεὺς, even were Socrates' conversations then what his disciples describe them to have been afterwards. But we must not forget that Aristophanes draws a portrait of Socrates some twenty years before Plato's time. The philosopher's views may therefore have undergone some change. And indeed there is a passage in the Phædo (p. 96—98) which implies that they had. Socrates describes how, in his youth, he was wonderfully keen after natural philosophy, the causes of generation and decay, the nature of heat and cold, the phenomena of heaven and earth; how he betook himself to the writings of Anaxagoras, hoping to find the reasons of things explained; but, though he read much about sun moon and stars, their motions, velocities, and so forth, and of a principle of circular revolution, yet such philosophy did not appear to him to trace up things to their true reasons or causes, and so eventually he gave it up as unsatisfactory. Hence it appears that there was a time when Socrates gave himself to speculations such as he afterwards disclaimed and discouraged. And though this time (in his youth) would probably be many years before the *Clouds* was written, yet these studies may have had their effect on his early teaching. It seems most probable that they had: and if such topics were discussed by him, even by way of refutation, the outside Athenian world might well set him down as a physical philosopher. Those who take a report of a lecturer at second hand (and indeed sometimes his actual hearers) find out what he talked about without clearly understanding his views upon the same. And thus Socrates might come to be credited with Anaxagorean notions which he had only discussed to disapprove. Perhaps then the early conversations of Socrates presented matter for ridicule and even blame, which his later

teaching would not have done. It is to ordinary and not very close observers however that this applies: since, to those who knew him well, it is not probable that the Socrates of B.C. 424 differed materially from the Socrates of fifteen or twenty years later: for Xenophon was his pupil then, and the Socrates of Xenophon cannot be considered more speculative than the Socrates of Plato.

The conclusion then is that Aristophanes' view of Socrates was a natural but superficial one. For, after making abundant allowance for possible colouring in the portraits of their master by Plato and Xenophon, we must allow the Aristophanic Socrates to be unlike the original in tone of thought and principle, though like in some externals. And indeed this adherence to the real man in outward things, and probably in certain tricks of manner and phrases (e. g. the allusion to Socrates' maieutic art in v. 179, the homeliness of example in v. 234), makes the unlikeness in matter more inexcusable. Unmixed falsehood is soon detected: a mixture of false and true is a more effective and therefore a more criminal libel. It is unnecessary to refute the charges made against Socrates: contempt of the gods, corruption of the youth of Athens, idle speculations. Some variety of opinion may exist about the man; but none now will hold him guilty of the crimes laid to him by Aristophanes, with which the subsequent accusation brought by Anytus and Meletus so closely agrees. And yet, though this agreement can hardly be accidental, we are not justified in concluding that Aristophanes caused the philosopher's trial and death in any way. The attack on Cleon did not weaken that demagogue's influence with the Athenian people: he was chosen general subsequently in spite of it. It can hardly then be supposed that the assault on Socrates had such a lasting effect as to cause his impeachment so many years after. The *Clouds* may have suggested to the accusers the wording of the indictment: but the same feeling against Socrates which made a condemnatory verdict possible no doubt existed when

the *Clouds* was written, and encouraged Aristophanes to write the play.

However the amount of blame attaching to Aristophanes will be variously estimated. If we consider him to have written with honesty and with a definite and serious though narrow view, we shall hold him blameable for not examining the ground of his charges and so (possibly) enlarging that view. If we consider him a reckless libeller, only caring to raise a laugh, then we lower his character, but yet make him in a certain sense less guilty if he only uttered thoughtlessly charges which he never intended or expected to have a serious effect.

A word or two may be added on the estimates which have been formed of this comedy, and on the possible causes of its failure.

Aristophanes, a short time after its rejection, pronounced it the best play he had written. The Greek writers of the arguments reckon it τῶν πάνυ δυνατῶς πεποιημένων; and the general voice of posterity has confirmed this verdict. Why it failed we can but guess. Aristophanes himself says the audience (or at least the duller part of them) did not understand it (Nub. 525—528, Vesp. 1045—1050). Perhaps they did not care to hear philosophy even when ridiculed. The second Greek argument tells us that Alcibiades and his party brought about the poet's defeat, and this is possible. We know next to nothing of the rival plays of Cratinus and Amipsias which were preferred. Cratinus however (as we know) wrote this his last play at the age of ninety-six, and as we can hardly suppose his powers to have been what they were, perhaps the very spirit of the poet in coming forward after Aristophanes had in the *Knights* (vv. 531—534) described him as a drivelling old man, may have told in his favour and won him laurels which the intrinsic merit of the composition did not deserve.

ΑΡΙΣΤΟΦΑΝΟΥΣ ΝΕΦΕΛΑΙ

TABLE OF THE READINGS OF DINDORF'S AND
MEINEKE'S TEXTS.

	<i>Dindorf.</i>	<i>Meineke.</i>
2	δσον	δσον·
24	ἐξεκόπη	ἐξεκόπη
35	ἐνεχυράσασθαι	ἐνεχυράσεσθαι
37	δήμαρχός τις	τις δήμαρχος
74	ἵππερον	ἵππερων
84	μή μοί	μή 'μοί
87	πιθοῦ. τί οὖν	πιθοῦ μοι. τί. δέ
148	πῶς δῆτα τοῦτ' ἐμέτρησε	πῶς τοῦτο δὴ 'μέτρησε
151	ψυγείση	ψυχέντος
179	θοιμάτιον	θυμάτιον
195	ἡμῖν	ὑμῖν
203	ἀναμετρεῖσθαι	ἀναμετρήσαι
214	ποῦ 'στω	ποῦ 'σθ'
216	πάνυ	πάλιν
217	οἶόν τε νῆ Δί'. Σ. οἶμ.	οἶόν τε. Σ. νῆ Δί' οἶμ.
260	τρίμμα	τρίμμα
261	ἀτρεμί	ἀτρεμί
263	ὑπακούειν	ἐπακούειν
272	Νείλου προχοαῖς ἀρύτεσθε πρόχουσι	Νείλου 'ν προχοαῖς ἀρύεσθε πρόχοισιν
274	ὑπακούσατε	ἐπακούσατε
282	ἀρδομέναν	ἀρδομέναν θ'
298	δοιδαῖς	δοιδής
322	φανερῶς	φανερὰς
329	ἦδη	ἦδησθ'
331	μὰ Δί' οἶσθ' ὅτι	μὰ Δί' ἀλλ' ἴσθ' ὅτι
337	ἀερίαις διεραῖς	ἀερίους διερούς
343	γ' οὖν	δ' οὖν
351	τί γάρ	τί δ' ἄρ'
361	πλήν ἢ	πλήν εἰ
372	τῷ νυνὶ λόγῳ	δὴ τῷ νῦν λόγῳ
380	ἐλελήθη	ἐλελήθειν
402	τί παθῶν	τί παθῶν
408	νῆ Δί' ἐγὼ γούν	νῆ τὸν Δί' ἐγωγ'
413	γενήσεται	διάξει
414	εἰ μνήμων εἰ	εἰ γὰρ μνήμων
415	καὶ μῆ—μῆθ' μῆτε	κοῦτε τι—οὔθ' οὔτε

	<i>Dindorf.</i>	<i>Meineke.</i>
416	μήτε—μήτ' ἀριστῶν	οὔτε—οὔτ' ἀριστῶν
423	οὐδένα	οὐδέν
433	μή μοι γε	μή μοι γε
439	χρήσθων	ἀτεχνῶς
440	τογ' ἐμὸν	τοῦμὸν
442	δαίρειν	δείρειν
483	εἰ μν. εἶ	ἦ μν. εἶ;
484	μέν γ'	μέν γάρ
486, 7	ἔνεστι...ἔνι	οἶπ.
489	προβαλωμαι	προβάλλω σοι
493	δεῖν	δεεῖ
523	πρώτους	πρώτην
538	σκύτινον	σκυτιον
553	πρώτιστον	πρώτιστος
577	ὠφελούσαις	ὠφελῶσαι
592	τῷ ξίλω	'ν τῷ ξίλω
614	σεληναίης	σεληναίας
622	ἢ τὸν	ἦτοι
638	ἢ περὶ ἐπῶν ἢ ῥυθμῶν	ἢ ῥυθμῶν ἢ περὶ ἐπῶν
642	πάτερον	πότερα
647	ταχὺ	τάχα
652	δακτυλον; νῆ τὸν Δί' ἄλλ'	δάκτυλον; ΣΩ. νῆ τὸν Δί'. ΣΤ. ἄλλ'
658	τούτων	τούτου
663	ἀλεκτρούνα	ἀλέκτορα
664	φέρει. πῶς;	φέρ'. ὅπως;
681	ἔτι δὴ γε	ἔτι δέ γε
687	ἔστ' οὐκ	οὐκ ἔστ'
696	σ' ἐνθάδ'	'νταῦθά γ'
734	πλήν ἢ	πλήν εἰ
740	ἴθι νυν καλ.	ἴθ' ἐγκαλ.
750	δὴ	δὲ
776	ἀποστρέψαις	ἀποστρέψαι'
783	διδαξαίμην	διδάξαιμ' ἄν
786	νυνί	ἦν ὁ
817	Δία τὸν	Δί' οὐ τὸν
824	πρᾶγ' ὁ σὺ	τι πρᾶγμ' ὁ
827	ἔστιν	ἔστ' ἔτ'
847	τίνα νομίζεις	τί ὀνομάζεις
861	πειθόμενος	πιθόμενος
869	οὐ	οὐπω
	ἐνθάδε	ἐνθαδί
872	κρέμαι' ὡς ἡλίθιον	κρέμαιό γ' ὡς ἴδιον
884	τὸν...ἦττονα	οἶπ.
387	ΣΤ. ἐγὼ δ' ἀπέσομαι	ΣΩ. ἐγὼ δ' ἀπειμι
	γοῦν	νυν
916	διὰ σέ δὲ	διὰ σ' οὐ φοιτᾶν
918	καὶ γνωσθήσει	γνωσθήσει τοί
925	ἡμοὶ σοφίας ἢ ἔμν.	ἡμοὶ σοφίας. Δ. ἡμοὶ μανίας
926	ἡμοὶ μανίας τῆς σῆς	Δ. ἢς ἐμνήσθης. Δ. τῆς σῆς
945	ἀναγρύξῃ	ἀναγρύξῃ
962	νευδμιστο	'νευδμιστο
965	ἀθρόους	ἀθρόους

	<i>Dindorf.</i>	<i>Meineke.</i>
975	ἀνισταμένους	ἀνιστάμενον
977	ἠλείψατο	ἠλείφετο
982	ὄν ἀνηθον	ἀνηθον
986	Μαραθωνομάχας	Μαραθωνομάχους
989	τῆς	τις
995	ὅτι τ. Α. μέλλεις τᾶγαλμ' ἀ- ναπλάττειν	ὅτι τ. Α. μέλλει τᾶγαλμ' ἀνα- πλήσειν.
1040	καὶ τοῖς νόμοις καὶ	τοῖσιν νόμοις ἐν
1047	σε μέσον ἔχω	σ' ἔχω μέσον
1063	διὰ τοῦτο	δι' αὐτὸ
1066	μὰ Δία μάχαιραν	μὰ Δί' οὐ μάχαιραν
1103	κινούμενοι	βινούμενοι
1109	οἶαν	οἶον
1112	ΣΤ. ἔγωγε	ΦΕ. οἶμαί γε
1135	ὄμνυσ'	ὄμνυς
1137	ἐμοῦ	καί μου
1141	δικάσασθαί	δικάσεσθαί
1143	μεμάθηκεν	μεμάθηκέ γ'
1165, 66	ὦ τέκνον—πατρός	Socrati tribuit
1179	νέα τις ἡμέρα;	νέα τις; ΣΤ. ἡμέρα
1192	προσέθηκεν	προσέθηχ'
1194	ἀπαλλάττουθ'	διαλλάττουθ'
1243	εἴτ' ἀποδώσεις μοι	εἴτε γ' ἀποδώσεις
1246	IIA. τί. σ. δ. δ.; MA. ἀ. μοι δ.	IIA. τί σ. δ. δ.; ἀ. σοι δ.;
1286	ἀπόδος γε	ἀπόδοτε
1304	ἐρασθεῖς	ἐξαρθεῖς
1309, 10	σοφιστήν * * ὦν	σοφιστήν ἴσως ἀνθ' ὦν
1212	ἐπέξει	ἐξήτει
1349, 50	δῆλον τὸ λῆμ' ἐστὶ τάνθρώπου	δῆλόν γε τάνθρώπου 'στι τὸ λῆμα
1359	χρῆν σ' ἄρα τύπτεσθαι	χρῆν σ' ἀράττεσθαι
1371	ἐκίνοι	ἐβίνοι
1373	κᾶτ' οὐκέτ'	κᾶγὼ οὐκέτ'
1379	τυπτήσομαι	τυπήσομαι
1384	φράσαι	φράσας
1401	μόνον	μόνη
1412	τύπτειν τ'	τύπτουτ'
1413	τὸ μὲν σὸν	τὸ σὸν μὲν
1416	νομίζεσθαί γε	νομίζεσθαι σὺ
1421	τουτον ἦν	τουτονὶ
1427	ἀλεκτρούνας	ἀλέκτορας
1429	πλήν	πλήν γ'
1445, 6	τί δ' ἦν ἔχων τὸν ἥττω λόγον	τί δῆτ' ἂν ἦν τὸν ἥττω ἔχων
1448	ἄλλο γ'; ἦν ταυτὶ	ἄλλο γ' ἦ, ταῦτ' ἦν
1466	μετ' ἐμοῦ γ' ἔλθ' οἱ	μετελθὼν ὦν
1473	τουτονὶ	τουτουὶ
1474	ὅτε... ἡγησάμην	οἶμ.
1506	μαθόντ' ἐς τ. θ. ὑβρίζετην	παθόντες τ. θ. ὑβρίζετε
1507	ἐσκοπεῖσθον τὴν ἔδραν	ἐσκοπεῖσθε τὰς ἔδρας
1508, 9	δίωκε... ἡδίκουν	Choro tribuit
1510	ἡμῖν	εἶναι.

ΤΠΟΘΕΣΙΣ.

I.

Τὸ δράμα τὸ τῶν Νεφέλῶν κατὰ Σωκράτους γέγραπται τοῦ φιλοσόφου ἐπίτηδες ὡς κακοδιδασκαλοῦντος τοὺς νέους Ἀθηνοῖσι, τῶν κωμικῶν πρὸς τοὺς φιλοσόφους ἔχοντων τινὰ ἀντίλογίαν· οὐχ, ὡς τινες, δι' Ἀρχέλαον τὸν Μακεδόνων βασιλέα, ὅτι προῦκρινεν αὐτὸν Ἀριστοφάνους ὁ χορὸς δὲ ὁ κωμικὸς εἰσῆρχετο ἐν τῇ ἀρχήστρα τῷ νῦν λεγομένῳ λογίῳ. καὶ ὅτε μὲν πρὸς τοὺς ὑποκριτὰς διελέγετο, εἰς τὴν σκηνὴν ἑώρα· ὅτε δὲ ἀπελθόντων τῶν ὑποκριτῶν τοὺς ἀναπαίστους διεξήκει, πρὸς τὸν δῆμον ἀπεστρέφετο· καὶ τοῦτο ἐκαλεῖτο στροφή. ἦν δὲ τὰ λαμβεῖα τετράμετρα. εἶτα τὴν ἀντίστροφον ἀποδόντες, πάλιν τετράμετρον ἐπέλεγον ἰσων στίχων. ἦν δὲ περὶ τὸ πλείστον ἰσ'. ἐκαλεῖτο δὲ ταῦτα ἐπιρρήματα. ἡ δὲ ὅλη πάρος τοῦ χοροῦ ἐκαλεῖτο παράβασις. Ἀριστοφάνης ἐν Ἰσπεῦσιν,

ἦν μὲν τις ἀνὴρ τῶν ἀρχαίων κωμωδοδιδάσκαλος, ὃς ἡμᾶς
ἠνάγκαζε λέγοντας ἐπὶ πρὸς τὸ θέατρον παραβῆναι.

II.

Φασὶ τὸν Ἀριστοφάνην γράψαι τὰς Νεφέλας ἀναγκασθέντα ὑπὸ Ἀρύτον καὶ Μελέτην, ἵνα διασκέψαιτο ποῖοι τινες εἴεν Ἀθηναῖοι κατὰ Σωκράτους ἀκούοντες. ἠύλαβοντο γάρ, ὅτι πολλοὺς εἶχεν ἐραστὰς, καὶ μάλιστα τοὺς περὶ Ἀλκιβιάδην, οἳ καὶ ἐπὶ τοῦ δράματος τούτου μὴδὲ νικῆσαι ἐποίησαν τὸν ποιητὴν. ὁ δὲ πρόλογός ἐστι τῶν Νεφέλῶν ἀρμοδιώτατα καὶ δεξιώτατα συγκείμενος. πρεσβύτης γάρ ἐστιν ἀγροικὸς ἀχθόμενος παιδί ἀστικοῦ φρονήματος γέμοντι καὶ τῆς εὐγενείας εἰς πολυτέλειαν ἀπολελαυκότη. ἡ γὰρ τῶν Ἀλκμαιωνιδῶν οἰκία, ὅθεν ἦν τὸ πρὸς μητρὸς γένος ὁ μειρακίσκος, ἐξ ἀρχῆς, ὡς φησὶν Ἡρόδοτος, τεθριπποτρόφος ἦν, καὶ πολλὰς ἀγροημένην ἵκας, τὰς μὲν Ὀλυμπιασί, τὰς δὲ Πυθοῖ, ἐργασίας δὲ Ἰσθμοῖ καὶ Νεμέα καὶ ἐν ἄλλοις ἀγῶσιν. εὐδοκίμοισαν οὖν ὁρῶν ὁ νεανίσκος ἀπέκλινε πρὸς τὸ ἦθος τῶν πρὸς μητρον προγόνων.

III.

Πρεσβύτης τις Στρεψιάδης ὑπὸ δανείων καταπονούμενος διὰ τὴν ἵπποτροφίαν τοῦ παιδός, δεῖται τούτου, φοιτήσαντα ὡς τὸν Σωκράτην μαθεῖν τὸν ἥττωνα λόγον, εἰ πως δύναίτο τὰ ἄδικοι λέγων ἐν τῷ δικαστηρίῳ τοὺς χρήστας νικᾶν καὶ μὴδὲν τῶν δανειστῶν μὴδὲν ἀποδοῦναι. οὐ βολιόμενος δὲ τοῦ μειρακίσκου, διαγνοὺς αὐτὸς ἔλθων μαθητὴν, μαθητὴν τοῦ Σωκράτους ἐκκαλέσας τινὰ διαλέγεται. ἐκλυθείσης δὲ τῆς διατριβῆς, οἳ τε μαθηταὶ κίκλι καὶ ἡμεῖοι πιναροὶ συνορῶνται καὶ αὐτὸς ὁ Σωκράτης ἐπὶ κρεμάθρας αἰωρούμενος καὶ ἀποσκοπῶν τὰ μετέωρα θεωρεῖται. μετὰ ταῦτα τελεί παραλαβὴν τὸν πρεσβύτην, καὶ τοὺς νομιζομένους παρ' αὐτῷ θεοὺς, Ἄερα, προσέτι δὲ καὶ Αἰθέρα καὶ Νεφέλας κατακαλεῖται. πρὸς δὲ τὴν εἴχην εἰσέρχονται Νεφέλαι ἐν σχήματι χοροῦ καὶ φυσιολογήσαντος οὐκ ἀπιθανῶς τοῦ Σωκράτους ἀποκαταστάσαι πρὸς τοῖς θεατὰς περὶ πλειόνων διαλέγονται. μετὰ δὲ ταῦτα ὁ μὲν πρεσβύτης διδασκόμενος ἐν τῷ φανερῷ τινὰ τῶν μαθημάτων γελωτοποιεῖ· καὶ ἐπειδὴ διὰ τὴν ἀμαθίαν ἐκ τοῦ φροντιστηρίου ἐκβάλλεται ἄγων πρὸς βίαν τὸν υἱὸν συνίστησι τῷ Σωκράτει, τούτου δὲ ἐξαγαγόντος αὐτῷ ἐν τῷ θεῷ.

τρω τὸν ἄδικον καὶ τὸν δίκαιον λόγον, διαγωνισθεὶς ὁ ἄδικος πρὸς τὸν δίκαιον λόγον, καὶ παραλαβὼν αὐτὸν ὁ ἄδικος λόγος ἐκδιδάσκει. κομισάμενος δὲ αὐτὸν ὁ πατήρ ἐκπειπωμένον ἐπηρεάζει τοῖς χρήσταις, καὶ ὡς κατωρθωκῶς εἰώχει παραλαβὼν. γενομένης δὲ περὶ τὴν εὐωχίαν ἀντιλογίας, πληγὰς λαβὼν ὑπὸ τοῦ παιδὸς βοήν ἴσῃσι, καὶ προσκαταλαλοῦμενος ὑπὸ τοῦ παιδὸς ὅτι δίκαιον τοῖς πατέρας ὑπὸ τῶν υἱῶν ἀντιτύπτεσθαι, ὑπεραλγῶν δια τὴν πρὸς τὸν υἱὸν σύγκρουσιν ὁ γέρον, κατασκάπτει καὶ ἐμπύρησι τὸ φροντιστήριον τῶν Σωκρατιστῶν. τὸ δὲ δρᾶμα τῶν πάνυ δυνατῶς πεποιημένων.

IV.

Τὸ δὲ δρᾶμα τοῦτο τῆς ὅλης ποιήσεως κάλλιστον εἶναι φησι καὶ τεχνικώτατον.

Αἱ πρῶται Νεφέλαι ἐν ἄστει ἐδιδάχθησαν ἐπὶ ἄρχοντος Ἰσάρχου, ὅτε Κρατῖνος μὲν ἐνίκᾳ Πυτινῇ, Ἀμειψίας δὲ Κόνυφ. διόπερ Ἀριστοφάνης διαρριφθεὶς παραλόγως ψῆθη δεῖν ἀναδιδάξας τὰς δευτέρας ἀπομέμφεσθαι τὸ θέατρον. ἀποτυχῶν δὲ πολὺ μᾶλλον καὶ ἐν τοῖς ἔπειτα οὐκέτι τὴν διασκευὴν εἰσήγαγεν. αἱ δὲ δευτέραι Νεφέλαι ἐπὶ Ἀμειψίου ἄρχοντος.

Τοῦτο ταυτὸν ἐστὶ τῷ προτέρῳ. διεσκευάσται δὲ ἐπὶ μέρους ὡς ἂν δὴ ἀναδιδάξαι μὲν αὐτὸ τοῦ ποιητοῦ προθυμηθέντος, οἰκέτι δὲ τοῦτο δι' ἣν ποτε αἰτίαν ποιήσαντος. καθόλου μὲν οὖν σχεδὸν παρὰ πᾶν μέρος γεγενημένη διάρθρωσις τὰ μὲν γὰρ περιήρηται, τὰ δὲ πεπλεκται, καὶ ἐν τῇ τάξει καὶ ἐν τῇ τῶν προσώπων διαλλαγῇ μετεσχημάτισται. ἃ δὲ ὀλοσχερῆ τῆς διασκευῆς τοιαῦτα ὄντα τετίχηκεν, αὐτίκα ἢ παραβασί τοι χοροῦ ἡμειπται, καὶ σπου ὁ δίκαιος λόγος πρὸς τὸν ἄδικον καλεῖ, καὶ τελευταῖον ὅπου καιετα ἢ διατριβῇ Σωκράτους.

Τὴν μὲν κωμῶδιαν καθῆκε κατὰ Σωκράτους, ὡς τοιαῦτα νομίζοντος, καὶ Νεφέλας καὶ Ἀέρα καὶ τί γὰρ ἄλλ' ἢ ξένους εἰσάγοντος δαίμονας. χορῶ δὲ ἐχρήσατο Νεφελῶν πρὸς τὴν τοῦ ἀνδρὸς κατηγορίαν, καὶ δια τοῦτο οὕτως ἐπεγράφη. διτταὶ δὲ φέρονται Νεφέλαι. οἱ δὲ κατηγορήσαντες Σωκράτους Μέλητος καὶ Ἄνυτος.

V.

ΘΩΜΑ ΤΟΥ ΜΑΓΙΣΤΡΟΥ.

Ἄνυτος καὶ Μέλητος Σωκράτει τῷ Σωφρονίσκου βασκῆναντες καὶ αὐτὸν μὴ δυνάμενοι βλάψαι ἀργύριον ἱκανὸν Ἀριστοφάνει δεδώκασι, ἵνα δρᾶμα κατ' αὐτοῦ συστήσῃται. καὶ ὅς πεισθεὶς γέροντά τινα Στρεψιάδην καλούμενον ἐπλάστατο ὑπὸ χρεῶν πιεζόμενον, ἃ δὴ ἀνηλώκει περὶ τὴν τοῦ παιδὸς Φειδιππίου ἱππατροφίαν. οὕτω δὲ τούτων ἔχοντων, μὴ ἔχων ὁ Στρεψιάδης τί ποιήσει περὶ τὰ χρέα, βουλευέται προσαγαγεῖν τῷ Σωκράτει τὸν ἑαυτοῦ παῖδα, ἵνα παρ' αὐτοῦ τὸν ἄδικον μάθη λόγον, καὶ οὕτω τοὺς δανειστας ἀποκρούσῃται. Φειδιππίου μὲν οὖν, πολλὰ δεηθέντος τοῦ πατρὸς, προσελθεῖν οὐκ ἐπεισθη ἄποτυχῶν δὲ ὁ πρεσβύτερος τῆς ἐπ' ἐκείνου ἐλπίδος καὶ οὐκ ἔχων ὅστις καὶ γένηται, εἰς δεῦτερον εἶδε πλοῦν. οὐδὲν γὰρ τῆς ἡλικίας φροντισίας οὐδ' ἐνθυμηθεὶς εἰ τισὶν ἄταπος δόξειεν ἀνὴρ ἐπὶ γήραος οὐδ' ἄν μανθάνειν καθάπερ κομιδῆ νέος ἀρχόμενος, ἀλλ' εἰς ἐν ἀφωρακῶς μόνον ἐκείνο, ἐὰν ἔρα οἶός τε γένηται τοὺς δανειστας διὰ πειθοῦς ἀποστερήσαι τὰ χρήματα, αὐτὸς πρόσεισι τῷ Σωκράτει. οὐκ ἔχων δὲ ὑπηρετοῦντα τῇ νοήσει τὸν νοῦν, ἀλλὰ τοιοῦτος ὢν οἷς ἐμάνθανεν, οἷος καὶ πρὶν τῆς παιδείας ἐφήθηται, αὐτὸς μὲν ἀπέγνω παιδεύεσθαι, προσελθὼν δὲ τῷ παιδί καὶ αὐτὸς πολλὰς πέπεικε τὰς δεησεῖσι ἵνα τῷ Σωκράτους ὁμιλητῶν γενεσθαι. ὁ δὲ καὶ γέγονε καὶ μεμάρθηκε. συνί-

σταται δὲ τὸ δράμα ἐκ χοροῦ Νεφελῶν. ἔχει δὲ κατηγορίαν τοῦ Σωκράτους, ὅτι τοὺς συνήθει θεοὺς ἀφείρκει καὶ ἀνόμιζε δαιμόνια, Ἀέρα καὶ Νεφέλας καὶ τὰ τοιαῦτα.

VI.

Πρεσβύτης τις Στρεψιάδης ὑπὸ δανείων καταπονούμενος διὰ τὴν ἵπποτροφίαν τοῦ παιδὸς δεῖται τούτου φοιτήσαντα εἰς τὸν Σωκράτην μαθεῖν τὸν ἀδικὸν λόγον, ὅπως μηδενὶ τῶν δανειστῶν μηδὲν ἀποδώσῃ. μὴ βουλομένου δὲ τοῦ παιδὸς εἰσέρχεται αὐτός. καὶ μὴ διωκόμενος μαθεῖν διὰ τὸ γῆρας ἐκδιώκεται. ὑποστρέψας δὲ καὶ τῷ υἱῷ πείσας ἤγαγεν αὐτὸν τῷ Σωκράτει, ὅς καλέσας τὸν δικαίον λόγον καὶ ἀδικὸν καὶ αἵρεσιν τῷ νέῳ δοῦς ἐκλέξασθαι, διδάσκει ἐκείνον τὸν ἀδικὸν λόγον. μαθὼν δὲ ὁ υἱὸς ὑπερ ἐβούλετο ὁ πατήρ καὶ τὴν παχύτητα ἐκείνου καταγνοῦς τύπτει τὸν πατέρα αὐτὸν ἐστιῶντα. ὁ δὲ ἀλγήσας διὰ τὴν τοῦ παιδὸς ἀσεβείαν ἀπελθὼν κατακαίει τὸ φροντιστήριον, νομίσας Σωκράτην αἴτιον τῆς ἀσεβείας τοῦ παιδὸς εἶναι. κατηγορεῖ δὲ ἐνταῦθα τοῦ Σωκράτους ὡς ἀσεβοῦς καὶ ξένους θεοὺς ἐπεισάγοντος, ἀφέντος τοὺς συνήθει. ἐπιγράφεται δὲ Νεφέλαι, διότι παρεισάγεται χορὸς Νεφελῶν ὁμιλῶν Σωκράτει, ὡς ἐνόμιζε θεῶς, ὡς Ἀριστοφάνης κατηγορεῖ ὁ γὰρ Ἄνυτος καὶ Μελητος φθονοῦντες Σωκράτει καὶ μὴ δυνάμενοι ἄλλως βλάψαι ἢ φανερώς κατηγορῆσαι μεγάλου ὄντος ἱκανὸν ἀργύριον δεδώλασι Ἀριστοφάνει ταύτην τὴν κωμῶδιαν κατ' ἐκείνου γράψαι. τὰ δὲ πρόσωπα Στρεψιάδης, Φειδιππίδης, μαθητῆς Σωκράτους, Σωκράτης, χορὸς Νεφελῶν, δίκαιος λόγος, ἀδικος λόγος, Πασίας δανειστής, μάρτυς.

VII.

(ΑΡΙΣΤΟΦΑΝΟΤΣ ΓΡΑΜΜΑΤΙΚΟΤ.)

Πατήρ τὸν υἱὸν σωκρατίζεω βοῖλεται
καὶ τῆς περὶ αὐτὸν ψυχρολογίας διατριβῆ
ἱκανῆ, λόγων ἀπόνοια πρὸς τοῖναντιον.
χορὸς δὲ Νεφελῶν ὡς ἐπωφελῆ λέγων,
καὶ τὴν ἀσεβείαν Σωκράτους διεξιων.
ἄλλαι θ' ὑπ' ἀνδρὸς. κατηγοριαὶ πικραὶ,
καὶ τῶν μαθητῶν εἰς πατραλοίας ἐκτοπῶς.
εἶτ' ἐμπυρισμός τῆς σχολῆς τοῦ Σωκράτους.

ΤΑ ΤΟΥ ΔΡΑΜΑΤΟΣ ΠΡΟΣΩΠΑ.

ΣΤΡΕΨΙΑΔΗΣ.

ΦΕΙΔΙΠΠΙΔΗΣ.

ΘΕΡΑΠΩΝ ΣΤΡΕΨΙΑΔΟΥ.

ΜΑΘΗΤΑΙ ΣΩΚΡΑΤΟΥΣ.

ΣΩΚΡΑΤΗΣ.

ΧΟΡΟΣ ΝΕΦΕΛΩΝ.

ΔΙΚΑΙΟΣ ΛΟΓΟΣ.

ΑΔΙΚΟΣ ΛΟΓΟΣ.

ΠΑΣΙΑΣ, *δανειστής.*

ΑΜΥΝΙΑΣ, *δανειστής.*

ΜΑΡΤΥΣ.

ΧΑΙΡΕΦΩΝ.

ΝΕΦΕΛΑΙ.

ΣΤΡΕΨΙΑΔΗΣ

ἼΟΥ ἰού·

ὦ Ζεῦ βασιλεῦ, τὸ χρέμα τῶν νυκτῶν ὅσον
ἀπέραντον. οὐδέποθ' ἡμέρα γενήσεται;
καὶ μὴν πάλαι γ' ἀλεκτρούονος ἤκουσ' ἐγώ·
οἱ δ' οἰκέται βέγκουσιν· ἀλλ' οὐκ ἂν πρὸ τοῦ.
ἀπόλοιο δῆτ', ὦ πόλεμε, πολλῶν οὔνεκα,
ὅτ' οὐδὲ κολάσαι ἔξεστί μοι τοὺς οἰκέτας.

5

1—125. Strepesides is sleeplessly tossing on his bed in the early morn, at his wits' end how to get rid of the debts that his son by his horse-keeping has brought on him. He teals how he was married and ruined, and how the only way to save him seems to be if Phidippides can be brought to drop horse-flesh for philosophy and rhetoric. So he wakes him up, and puts the matter before him; but his son, though threatened, refuses to give up his ways.

1 τὸ χρέμα τῶν νυκτῶν ὅσον.] This punctuation, proposed by Ernesti, and adopted by Meincke, is best, for (as Walsh has seen) ὅσον cannot be taken — ὡς with ἀπέραντον, nor is Hermann's explanation, τὸ χρέμα τ. ν. τόσον ἐστὶν ὅσον ἀπέραντον, at all satisfactory. And the line finds its exact parallel in *Kan.* 1278, ὦ Ζεῦ βασιλεῦ, τὸ χρέμα τῶν κόπων ὅσον. Strepesides despairingly complains how long the nights are, and subjects ἀπέραντον as a further definition of their length. χρέμα with a genitive in this use is common. Aristophanes uses it to express multitude in *Acharn.* 150, ὅσον τὸ χρέμα

παρόπων προσέρχεται. Cf. *Fac.* 1192, ὅσον τὸ χρέμα ἐπὶ δεῖπνον ἦλθ' εἰς τοὺς γάμους. magnitude in *Eq.* 1219, χρέμα τοῦ πλακοῦντος: splendour or beauty in *Av.* 816, λιπαρὸν τὸ χρέμα τῆς πόλεως.

3 ἀπέραντον. οὐδέποθ' ἢ γ.] Brunck quotes appositely from Plaut. *Amphitr.* 1. 1. 123, 'Neque ego hac nocte longiorem me vidisse censeo; Nisi istidem unam, verberatus quam perpendi perpetem:' and from the *Menacchmi* (V. 5. 29) the colloquy of Menacchmus with the mad doctor 'Med. Perdormiscin tu usque ad lucem? faciliu tu obdormis cubans? Men. Perdormisco si resoluti argentum quoci ego debeo.' Strepesides had not paid his (or rather his son's) debts, and therefore could not sleep.

6 ἀπόλοιο πόλεμε — πολλῶν.] The alliteration is no doubt intentional. Cf. below v. 12. Such alliterative jungles meet us frequently in Plautus, e. g. *Menacchm.* II. 1. 32, geminam dum quaeris, gemes, II. 3. 53, Quasi supellex pellonist, palus palo proximust.

7 ὅτ' οὐδὲ, κ.τ.λ.] Masters could

ἀλλ' οὐδ' ὁ χρηστός οὔτοςι νεανίας
 ἐγείρεται τῆς νυκτός, ἀλλὰ πέρδεται
 ἐν πέντε σισύραις ἐγκεκορδυλημένος. 10
 ἀλλ' εἰ δοκεῖ, ρέγκωμεν ἐγκεκαλυμμένοι.
 ἀλλ' οὐ δύναμαι δειλῆος εἶδειν δακνόμενος
 ὑπὸ τῆς δαπάνης καὶ τῆς φάτνης καὶ τῶν χρεῶν,
 διὰ τουτουὶ τὸν υἱόν. ὁ δὲ κόμην ἔχων
 ἱππάζεται τε καὶ ξυνωρικεύεται 15
 ὄνειροπολεῖ θ' ἵππους ἐγὼ δ' ἀπόλλυμαι,

not be over strict with slaves for fear they should run away. Cf. *Pac.* 451, where the δοῦλος αὐτομολεῖν παρεσκευασμένος is one of the list of those who wish for war. Walsh reminds us of brother Jonathan's complaint how in this so-called land of freedom 'a man can't whop his own nigger.' θτ' is ὅτε 'when.' Strepsiades gives it as one (and a chief one) out of the many reasons for cursing war that it is a time when one can't punish one's own slaves.

κολάσαι [ἔστι.] Cf. note on 42.

10 ἐγκεκορδυλημένος.] L. and S. take this to mean simply 'covered up,' from the sense of 'covering for the head,' which one Scholiast and Suidas give to κορδύλη. But the other Scholiast's explanatory word ἐντετυλιγμένος, and the former part of Suidas' remarks on the word, give a more correct idea of its force. κορδύλη, says Suidas, is a bump or swelling on the head from a blow. Hence ἐγκεκορδυλημένος means 'rolled up, wrapped up, and huddled together, so as not to shew the figure of a man but to appear a lumpy swelling of the bed clothes' (ἐντετυλιγμένος, ἐγκεκαλυμμένος καὶ συνεστραμμένος ὥστε μὴδ' ἀνθρώπου σχῆμα δηλοῦν ἀλλ' ἐξοχὴν φαίνεσθαι τῶν στρωμάτων). Then κορδύλη might easily from the sense 'bump, swelling, knot,' be applied by the Cyprians (as they say it was) to a top knot or head-dress, equivalent to the Attic κρήβυλος. There is in τύλη, a lump, knot, &c. and τυλίσσω a tol-

rable analogy. What is rolled up is of necessity lumpy Strepsiades, pointing to his young hopeful, uses the graphic word 'lumped together,' or 'a shapeless lump under five blankets,' though of himself he is content merely to say (v. 11) ἐγκεκαλυμμένοι. For this last cf. Plat. *Prot.* 315 B, ὁ μὲν οἶν Πρόδικος ἐτι κατέκειτο ἐγκεκαλυμμένος ἐν κωδίοις τισὶ καὶ στρώμασι καὶ μάλα πολλοῖς.

11 ἀλλ' οὐ, κ.τ.λ.] He tries to get a nap, but failing, proceeds thus, ἀλλ' οὐ, κ.τ.λ. Note again the alliterations: 'But sleep I can't a wink, poor beggar! bitten by bouncing bills, &c.'

13 δαπάνης.] Pindar (*Isthm.* iv. 49) speaks of those who δαπάνη χαίρον ἵππων. That horse-keeping was a token of wealth, Demosthenes shews, c. *Phaeen.* pp. 1046, ἵπποτροφὸς ἀγαθὸς ἐστὶ καὶ φιλότιμος, ἅτε νέος καὶ πλούσιος καὶ ἰσχυρὸς ὢν.

χρεῶν.] With allusion to κορέων. Were 'buggies' a fashionable vehicle for young spendthrifts, they might be put in Strepsiades' list with double meaning.

14 κόμην ἔχων.] For the knights' long hair cf. *Lj.* 580, 1121. In our own country long hair distinguished Cavaliers from Roundheads.

15 ἱππάζεται κ. ξυν.] 'Is riding nags and driving curricles.' Walsh. So too the Scholiast: νῦν μὲν ἐπὶ κέλητος, νῦν δὲ ἐπὶ ξυνωρίδος ἄρματος ὀχούμενος. But ἱππάζεται might refer to driving as well. cf. Hom. *I.* ψ. 426, Ἄντιλοχ' ἀφραδῶτα ἱππάζεται.

ὄρων ἄγουσαν τὴν σελήνην εἰκάδας·
οἱ γὰρ τόκοι χωροῦσιν. ἄπτε, παῖ, λύχρον,
καῖκφερε τὸ γραμματεῖον, ἴν' ἀναγνῶ λαβῶν
ὀπόσοις ὀφείλω καὶ λογίσωμαι τοὺς τόκους·
φέρ' ἴδω, τί ὀφείλω; δώδεκα μνᾶς Πασία.
τοῦ δώδεκα μνᾶς Πασία; τί ἐχρησάμην;
ὅτ' ἐπριάμην τὸν κοππατίαν· οἴμοι τάλας,
εἴθ' ἐξεκόπην πρότερον τὸν ὀφθαλμὸν λίθῳ.

20

ΦΕΙΔΙΠΠΙΔΗΣ

Φίλων, ἀδικεῖς· ἔλαννε τὸν σαυτοῦ δρόμον.

25

ΣΤΡΕΨΙΑΔΗΣ

τοῦτ' ἔστι τουτὶ τὸ κακὸν ὃ μ' ἀπολώλεκεν·
ὄνειροπολεῖ γὰρ καὶ καθεύδων ἵππικὴν.

17 εἰκάδας] 'The twenties,' i. e. the twentieth, twenty-first, &c. So we speak of the 'teens.' The interest would have to be paid at the end of the month; but 'the twenties' would be bringing that end alarmingly near. At v. 750 Strep-sias tes invents a plan for getting rid of the troublesome moon.

21 Πασία.] This money-lender appears at v. 1213 to demand his money.

22 τοῦ] 'For what' genitive of price, τί - εἰς τί cf. *Lg.* 1183, τί τουτοῖς χρῆσομαι τοῖς ἐντέροις;

23 κοππατίαν] Cf. below, v. 1298, and *Lg.* 603. So the New Forest, Exmoor, and Dartmoor ponies are branded. 'Branded with the "I" . Would that my own eye had been knocked out,' Wash. Another translator puns on 'hack' and 'hacked out.' Perhaps κοππατίας is too valuable a horse to find an equivalent in 'hack.' From the Scholiast, and from *Ar. Fr.* 135, ψήχει ἥρεμα τὸν βουκέφαλον καὶ κοππατίαν, we gather that βουκέφαλος also was a name from the brand rather than from the shape of the horse's head: in deed the Scholiast says οὐ γὰρ βουκέφαλον ἵππον καλοῦμεν διὰ τὸ μορφήν τοιαύτην αὐτοῦ ἔχειν. But probably the horse first thus branded

was so marked because of his shape.

24 ἐξεκόπην.] Kuster, Hermann, and Meineke prefer ἐξεκοπή, explaining it, that if the horse had had his eye knocked out, he would have been valueless, and so Phidippides would not have wanted to buy him; whereas (it is argued) Strep-siades, after losing his own eye, could equally well have bought the horse. Yet surely the wish is of this kind, 'I ought to have done and suffered anything rather than buy him.' In *Plaut. Menæch.* 1. 2. 43, a parasite says, 'oculum escodito mihi, Menæchme, si ullum verbum saxo nisi quod jusseris.' We may suppose the expression colloquial and common, and chosen here chiefly for the sake of the a literative pun.

25 Φίλων, ἀδικεῖς] Phidippides, as his father said at v. 16, dreams horses. Cf. Theocr. *Id.* XXI. 44, καὶ γὰρ ἐν ὕπνοις πᾶσα κύων ἀρκτωσμαντεύεται ἰχθία κήγων. So the Furies dream of their wild hunt (*Aesch. Lum.* 130) when Clytaemnestra says to Isem ὄναρ διώκεισ θήρα, κλαγγαίνεις δ' ἄπερ κύων μέριμναν οἴποτ' ἐκλιπὼν κόνου.

27 ὄνειροπολεῖ.] Cf. *Vesp.* 93, ἦν δ' οἶν καταμύση, ὅμως ἐκεῖ ὁ νοῦς πέτεται τὴν νύκτα περὶ τὴν κλεψύδραν.

ΦΕΙΔΙΠΠΙΔΗΣ

πόσους δρόμους ἐλάῃ τὰ πολεμιστήρια;

ΣΤΡΕΨΙΑΔΗΣ

ἐμέ μὲν σὺ πολλοὺς τὸν πατέρ' ἐλαύνεις δρόμους.

ἀτὰρ τί χρέος ἔβα με μετὰ τὸν Πασίαν;

30

τρεις μναῖ διφρίσκου καὶ τροχοῖν Ἀμυνία.

ΦΕΙΔΙΠΠΙΔΗΣ

ἄπαγε τὸν ἵππον ἐξάλισας οἴκαδε.

ΣΤΡΕΨΙΑΔΗΣ

ἀλλ', ὦ μέλ', ἐξήλικας ἐμέ γ' ἐκ τῶν ἐμῶν,

ὅτε καὶ δίκας ἀφληκα χᾶτεροι τόκου

ἐνεχυράσεσθαί φασιν.

28 ἐλάῃ.] Meineke wishes to read ἐλάς. 'How many courses will you (Philon) drive the war-chariots round?'

τὰ πολεμιστήρια.] Sc. ἄρματα. Demosthenes, in the speech above quoted, speaks of Phaenippus (c. *Phaenipp.* 1047) as having sold his πολεμιστήριος ἵππος.

29 ἐλαύνεις δρόμους.] The youth had asked, 'How many times round will the war-chariots run?' Strep-siades rejoins, 'you run me round and round a ruinous rig.'

30 τί χρέος ἔβα.] A phrase borrowed from τί χρέος ἔβα δῶμα of Euripides, the Scholiast tells us. The Doric form ἔβα makes this probable, cf. Eur. *Hipp.* 580, τί ποτ' ἔβα κακόν;

31 Ἀμυνία.] Probably not the same person as the Amynias mentioned in *Isop.* 74, and below v. 692. This last was the son of Pronapes, and a coward.

32 ἐξάλισας.] Cf. Xen. *Oecon.* xi. 18, ὁ παῖς ἐξάλισας τὸν ἵππον οἴκαδε ἀπάγει. The Scholiast says that the place of rolling was called ἀλωδηθρα; a word used rather differently in *Ran.* 904. But the idea of making a horse roll before taking him home is curious; nor can the compound ἐξάλισαι, 'to roll out of,' be naturally thus explained. 'To

take out of his harness,' i. e. strip him of saddle, girths, &c. (a translation suggested by Paley), is better. In the passage of Xenophon it is just after a stiff ride across country, that the groom is to lead the horse home ἐξάλισας, having taken off his saddle, &c., and probably converting him into a pack-horse, for he is to take anything that may be wanted from the farm to the town. With this rendering of ἐξάλισας, we should have in the next line, 'You have stripped me bare enough of my substance.'

34, 35 χᾶτεροι τόκου ἐνεχυράσεσθαί φασιν.] 'And others say they will seize (my goods) as pledges for the interest.' In a law quoted in Dem. *Mid.* 518, the active form of this verb is used: also in Dem. c. *Androt.* 763; but the middle is used in the *Lois.* 567, μὴ ἑνεχυράζομενον φέρειν. Below, in v. 341, we have the passive ἐνεχυράζομαι τὰ χρήματα, 'I have my goods seized for debt.' Some ἐνέχυρον or ὑποθήκη was usually deposited by borrowers to secure the lenders. Cf. Dem. c. *Lacrit.* 916, καὶ παρέξουσι τοῖς δανείσασιν τὴν ὑποθήκην ἀνέπαφον κρατεῖν ἕως ἂν ἀποδώσιν τὸ γιγνόμενον ἀργύριον κατὰ τὴν συγγραφὴν.

35 ἐνεχυράσεσθαί.] So Meineke

ΦΕΙΔΙΠΠΙΔΗΣ

ἔτεόν, ὦ πάτερ,

35

τί δυσκολαίνεις καὶ στρέφει τὴν νύχθ' ὄλην;

ΣΤΡΕΨΙΑΔΗΣ

δάκνει με δήμαρχός τις ἐκ τῶν στρωμάτων.

ΦΕΙΔΙΠΠΙΔΗΣ

ἔασον, ὦ δαιμόνιε, καταδαρθεῖν τί με.

ΣΤΡΕΨΙΑΔΗΣ

σύ δ' οὖν κάθενδε· τὰ δὲ χρέα ταῦτ' ἴσθ' ὅτι
 ἐς τὴν κεφαλὴν ἅπαντα τὴν σὴν τρέψεται.
 φεῦ.

40

εἶθ' ὄφελ' ἢ προμνήστρι' ἀπολέσθαι κακῶς,
 ἥτις με γῆμαι ἔπῃρε τὴν σὴν μητέρα.
 ἐμοὶ γὰρ ἦν ἄγροικος ἠδιστος βίος,

reads for -ασθαι, which (in *Poetae Scen.*) Dindorf retains. Bekker gives -ασσθαι as one MS. reading, and Dobree says that in one MS. it is hardly discernible whether α or ε be the letter. The future infinitive seems required.

ἔτεόν.] Frequent in questions: cf. *Ach.* 609.

37 δήμαρχος.] The demarch had to enforce payment of taxes, &c.; and among other debts Strep-siades might have arrears of taxes; but the Scholiast further says that the demarchs were appointed 'that those of a demus might give and receive one from the other their rights;' and that 'those who seized goods for debt must take the demarch with them to the debtor's house.' Strep-siades says *δήμαρχος, δεόν εἶπον κό-ρεις*. 'There's a *dimbarliff* in the bed that bites me.' Walsh.

41 εἶθ' ὄφελ' ἢ π.] Formed perhaps on the Euripidean model of the first line in the *Medea*, εἶθ' ὄφελ' ἄργους μὴ διαπτέσθαι σκάφοι.

προμνήστρια.] Socrates in Xenophon (*Mem.* II. 6. 36) speaks of *προμνηστριάς*, some good, some

bad; as if it were a regular and recognized business. Cf. Eur. *Hipp.* 589, τὴν κακῶν προμνήστριαν.

42 γῆμαι ἔπῃρε.] So Brunck and Dawes read it here, and *κολάσαι ἔε-στι* v. 7, and *εἶναι ἔφασκε* v. 1357. Cf. *Thesmoph.* 217, ἢ μὴ ἔπιδομαι ἑμαυτὸν (-δοῦναι ἑμαυτὸν Mein.). Bekker gives *κολάσαι ἔξ*, and *γῆμαι ἔπ.* in full. Dindorf and Meineke give *γῆμ' ἔπ*, *κολάσ' ἔξ*, and *εἰ' ἔφ.* in this play, but *-ναι ἑμαυτὸν* in *Thesmoph.* 217: which seems inconsistent. Either the absorption of the short ε by the diphthong, or a crasis, seems a more natural way of combining the two vowel sounds here than elision, of which however there are instances after αι. Cf. v. 780, 988, and the note there.

ἔπῃρε.] 'Put me up to.' 'Egged me on.' Walsh. There is in the word an idea of elation, of making Strep-siades look higher than as a countryman he should have done. So the Scholiast says, *κυρίως τὸ ἀνεχαινώσεν, ἀνεκουφίσεν, ἐπαγγελλομένη προῖκα μεγάλην εἰσοσεῖν τὴν γυναῖκα*, adding however *καταχρηστικῶς δὲ ἀνέπεισεν*. But the two ideas are combined.

εὐρωτιῶν, ἀκόρητος, εἰκῆ κείμενος,
 βρύων μελίτταις καὶ προβάτοις καὶ στεμφύλοις. 45
 ἔπειτ' ἔγνημα Μεγακλέους τοῦ Μεγακλέους
 ἀδελφιδῆν ἄγροικος ὦν ἐξ ἄστεως,
 σεμνήν, τρυφῶσαν, ἐγκεκοισυρωμένην.
 ταύτην ὅτ' ἐγάμου, συγκατεκλινόμενην ἐγὼ
 ὄζων τρυγῶς, τρασιᾶς, ἐρίων περιουσίας, 50
 ἢ δ' αὖ μίρου, κρόκου, καταγλωττισμάτων,
 δαπάνης, λαφυγμοῦ, Κωλιάδος, Γενετυλλίδος.

44 ἀκόρητος, εἰκῆ κείμενος.] Eustathius and the Scholiast explain ἀκόρητος by ἀκαλλωπιστος, ἀφιλοκάλητος; words which find their illustration in two speeches of Pericles about the Athenians, Thuc. II. 40, φιλοκαλοῦμεν γὰρ μετ' εὐτελείας, κτλ., and II. 62, where he terms houses and the like κήπιον καὶ ἐγκαλλώπισμα πλούτου. The life of the town is, as Suidas says, ἐπιμελής καὶ καθάριος; that of the country is blessed with plenty and utility: the house has store of good things, but οὐδέμιαν τῶν τοιούτων πραγμάτων εἴθεσιαν' ἄλλο ἄλλαχῆ κεῖται ὡς ἔτυχε: there may be a place for everything, but everything is not in its place. Walsh however refers εἰκῆ κείμενος to the farmer himself. 'I used to enjoy a rustic's jolly life, Dusty, unmopped, reclining at my ease,' noting that Strepsiades delighted in dirt and dust, and hated the housemaid's broom. The epithets εὐρ. ακ. may fit both farmer and furniture, but εἰκῆ κείμενος is probably meant more for the latter than for Virgil's 'molest sub arbore somni.'

45 βρύων.] Cf. *Oed. Col.* 16, χώρος δ' ὅδ' ἱερὸς, ὡς σάφ' εἰκάσαι, βρύων δάφνης, ελαίας, ἀμπέλου. It is one of the strongest words for teeming abundance that can be used.

46 Μεγακλέους.] There were several of the name, all of the Alcmaeonids. The line is given in *Smith's Dict. Biogr.* thus: Alcmaeon, Megacles, Alcmaeon, Megacles, Alc-

maeon, Megacles, Hippocrates, Megacles. Alcibiades was, by his mother Demomache, of this line; and is doubtless pointed at in Phidippides.

47 ἄγροικος ὦν ἐξ ἄστεως.] Neglecting the wise saw τὸ κηδεύσαι καθ' αὐτὸν ἀριστεύει μακρῶ. Aesch. *Prom. Met.* 890: which is attributed to Pittacus by Callimachus in his epigram: being there couched in figurative language τὴν κατὰ σαυτὸν ἔλα (βέμβικα), 'spin the top that's nearest you,' or 'that fits you, your own proper top.' Cf. Ovid's 'Nube pari.' ἄγροικος and ἐξ ἄστεως are put close together to enforce the contrast, 'I a country lout—she a town lady.'

48 ἐγκεκοισυρωμένην.] περισσῶς κεκοσμημένην, Schol. There were two Coesyrae, one the wife of the elder Alcmaeon, the other his granddaughter, who was married to Pisisstratus, cf. *Acharn.* 614. The former Coesyra, a rich heiress from Eretria, may be chiefly meant: the verb is of course coined for the fine lady whom Strepsiades had to wife. 'Be-Coesyraed,' Walsh.

50 τρυγῶς, τρασιᾶς, ἐρίων περιουσίας.] There is a variation again here. τρασιᾶ is explained by one Scholiast as the place of drying figs, by another as the ξυλὸν ἐν ᾧ τὰς ὀπώρας ἐξήραινον. It probably is connected with τασός.

51 λαφυγμοῦ.] 'Gluttony' or wastefulness: a devouring of substance in riotous living. Homer says of a lion (*Il. λ.* 176), αἶμα καὶ

οὐ μὴν ἐρῶ γ' ὡς ἀργὸς ἦν, ἀλλ' ἐσπάθα.
 ἐγὼ δ' ἂν αὐτῇ θοιμήτιον δεικνὺς τοδὶ
 πρόφασιν ἔφασκον, ὦ γύναι, λίαν σπαθᾶς.

55

ΘΕΡΑΠΩΝ

ἔλαιον ἡμῖν οὐκ ἔνεστ' ἐν τῷ λύχνῳ.

ΣΤΡΕΨΙΑΔΗΣ

οἶμοι. τί γάρ μοι τὸν πότην ἤπτες λύχνον;
 δεῖρ' ἔλθ', ἵνα κλάης.

ΘΕΡΑΠΩΝ

διὰ τί δῆτα κλαίσομαι;

ΣΤΡΕΨΙΑΔΗΣ

ὅτι τῶν παχειῶν ἐνετίθεισ θρυαλλίδων.
 μετὰ ταῖθ', ὅπως νῶν ἐγένεθ' υἷος οὔτοσι,
 ἐμοί τε δὴ καὶ τῇ γυναικὶ τὰγαθῇ,
 περὶ τούνοματος δὴ ἕντεῦθεν ἐλοιδορούμεθα.
 ἡ μὲν γὰρ ἵππου προσετίθει πρὸς τούνομα,

60

ἐγκατα πάντα λαφύσσει. λαφυκταί, acc. to Athenaeus, were those who spent much εἰς τὰς μέθας καὶ τὰς ἀσωτίας. Εὐολιάς and Γενετυλλίς are titles of Aphroditae, the former from a promontory of Attica and a temple there. They are again coupled together in *Zystr.* 2. Cf. *Thesm.* 130.

53 ἐσπάθα.] This word has a double sense, ἀναλοῦν and ὑφαίνειν. We might render the line freely, 'And yet I will not say she was no spinster, She made my money spin.' Passages illustrating the use of σπαθᾶν are collected in Shilleto's note on Dem. *F. L.* p. 355; and it is rightly inferred that ἐσπαθᾶτο means there 'were squandered, wasted,' not, as L. and S. take it, 'were woven.' No merely *literal* usage of σπαθᾶν has been produced.

54, 55 ἐγὼ δ' ἂν..... σπαθᾶς.] Strepsiades would take his coat (threadbare, unmended and buttonless probably) as the text (πρόφασιν) of his preaching, and ironically commend his dame's housewifery. Weyland renders the whole passage thus:

'Dass sie faul war, will Ich just nicht sagen, sie wirkte nur zu viel. Frau, sprach ich ernst zu ihr auf meinen Kittel, Zum Vorwand, weisend—du verzettelst mehr Als nollig ist.' the double meaning of 'verzetteln' being almost an exact counterpart of that in σπαθᾶν.

57 ποτην.] 'Oil-bibbing:' because of the thickness of the wick, v. 59. Bergler quotes from Lucian's *Timon* of a lamp and wick just the opposite, πρὸς ἀμαυρὸν τι καὶ μικροστομον λυχνιδιον καὶ διψαλέον θρυαλλιδιον ἐπαγρυπνεῖν ἕσσας. Strepsiades is thirsty and careful. cf. v. 65.

63 ἡ μὲν γὰρ ἵππον, κ.τ.λ.] The 'hippus' would belong to noble and knightly families: while Phidonices would be a patronymic from the common place Phidon (from φειδεσθαι, 'to be thrifty and sparing'). The compromise is much as if nowadays an aristocratic 'De' were prefixed to some plain ordinary English name.

63 67 προσετίθει—ἐτιθέμην ἐθέμεθα.] Note the difference be-

Ξάνθιππον ἢ Χαίριππον ἢ Καλλιππίδην,

ἐγὼ δὲ τοῦ πάππου ἑτιθέμην Φειδωνίδην.

65

τέως μὲν οὖν ἐκρινόμεθ'· εἶτα τῷ χρόνῳ

κοινῇ ξυνέβημεν καθέμεθα Φειδιππίδην.

τοῦτον τὸν υἱὸν λαμβάνουσ' ἐκορίζετο,

ὅταν σὺ μέγας ὦν ἄρμ' ἐλαύνης πρὸς πόλιν,

ὥσπερ Μεγακλῆς, ξυστίδ' ἔχων. ἐγὼ δ' ἔφην,

70

ὅταν μὲν οὖν τὰς αἰγας ἐκ τοῦ Φελλέως,

ὥσπερ ὁ πατήρ σου, διφθέραν ἐνημμένος.

ἄλλ' οὐκ ἐπίθετο τοῖς ἐμοῖς οὐδὲν λόγους,

ἀλλ' ἵππερόν μου κατέχεεν τῶν χρημάτων.

νῦν οὖν ὄλην τὴν νύκτα φρουτίζων, ὁδοῦ

75

μίαν εἶρου ἀτραπὸν δαιμονίως ὑπερφυᾶ,

ἦν ἦν ἀναπέισω τουτονὶ, σωθήσομαι.

tween imperfect and aorist. 'She was for talking on—I was for giving—we gave.' Cf. S. Luke i. 59, ἐκάλουν αὐτὸ ἐπὶ τῷ ὀνόματι τοῦ πατρὸς.

65 τοῦ πάππου.] Meineke in his note prefers ἐγὼ δὲ τὸ τοῦ π., a conjecture of Cobet, or ἐγὼ δ' ἀπὸ τοῦ π. The omission of the article is certainly awkward, if we translate it, 'But I was for giving him his grandfather's name Philonides.' But the genitive is used with καλεῖν of the person *after* whom another is named, and may not we suppose ἐτιθέμην substituted for ἐκάλουν? 'But I, after his grandfather, was for making him Philonides.'

68 ἐκορίζετο.] The compound verb is commoner, cf. Plut. 1011, νητάριον ἦν καὶ φάττιον ὑπεκορίζετο.

69 ὅταν σὺ.] The sentence is incomplete, as is often the case with expressions of a wish, hope, &c. Compare the use of εἰ γὰρ, εἴθε.

70 ξυστίδ' ἔχων.] The ξυστίς was a robe worn by victors in the games, at processions, choral dances, &c. A passage in Plato's *Republic* (p. 420 b) shews that it was emphatically *not* the dress for husbandmen. Socrates says, ἐπιστάμεθα γὰρ τοὺς

γεωργοὺς ξυστίδας ἀμφιέσαντες, καὶ χρυσὸν περιθέυτες, πρὸς ἡδονὴν ἐργάζεσθαι κελευεῖν τὴν γῆν . . . καὶ τοὺς ἀλλοὺς πάντας τοιοῦτω τρόπῳ μακαρίους ποιεῖν· ἀλλ' ἡμᾶς μὴ οὕτως νοουθετεῖ· ὡς, ἂν σοὶ πεθόμεθα, οὔτε ὁ γεωργὸς γεωργὸς ἐσται, οὔτε κ. τ. λ. We *might*, he says, make our husbandmen, potters, &c. wear ξυστίδας and be as happy as lords, but we had better not. The rustic (as Horace says), 'cum pulchris tunicis sumet nova consilia et spes.' Fearing this result Strepsiades amends his wife's prophecy with ὅταν μὲν οὖν, κ. τ. λ. 'Nay rather when you, &c.'

71 Φελλέως.] Cf. *Achilles* 273. It was τοπος τραχὺς καὶ δίσβατος, and, as the Scholiast says, αἱ αἰγες πρὸς τὰ τραχύτερα δώλουσι.

74 ἵππερον.] Meineke reads ἵππερων, following the lexicon of Photius. The scholiast tells us it is parodied from ἵκτερος, a disease which περιχίται ταῖς θύραισι τῶν νοσούντων: κατέχεεν is used, χρημάτων being meant to suggest ὀμμάτων. The form in -ον gives a closer resemblance to ἵκτερον, and ἔρωσ had an old form ἔρος. The νόσος ἵππικῆ of v. 243 is a good comment on the meaning.

77 ἦν ἦν.] 'To which if I can

ἀλλ' ἐξεγεῖραι πρῶτον αὐτὸν βούλομαι.
 πῶς δῆτ' ἂν ἤδιστ' αὐτὸν ἐπεγεύραμι; πῶς;
 Φειδιππίδη, Φειδιππίδιον.

ΦΕΙΔΙΠΠΙΔΗΣ

τί, ὦ πάτερ;

80

ΣΤΡΕΨΙΑΔΗΣ

κύσον με καὶ τὴν χεῖρα δὸς τὴν δεξιάν.

ΦΕΙΔΙΠΠΙΔΗΣ

ἰδού. τί ἔστιν;

ΣΤΡΕΨΙΑΔΗΣ

εἰπέ μοι, φιλεῖς ἐμέ;

ΦΕΙΔΙΠΠΙΔΗΣ

νῆ τὸν Ποσειδῶ τουτονὶ τὸν ἵππιον.

ΣΤΡΕΨΙΑΔΗΣ

μή μοί γε τοῦτον μηδαμῶς τὸν ἵππιον·
 οὔτος γὰρ ὁ θεὸς αἰτίος μοι τῶν κακῶν.
 ἀλλ' εἵπερ ἐκ τῆς καρδίας μ' ὄντως φιλεῖς,
 ὦ παῖ, πιθοῦ.

85

ΦΕΙΔΙΠΠΙΔΗΣ

τί οὖν πίθωμαι δῆτά σοι;

win over my son here.' The double accus. with *πειθεῖν* is not unnatural with neuters, e. g. Aesch. *Ag.* 1212, *πειθεῖν οὐδέν οὐδένα*; with *ἀτραπὸν* it is curious.

79. Here the old man goes to wake up his son.

81 *ἰδού.*] Cf. *Eg.* 121, 157. The youth here gives his hand. Schol.

83 *τουτονὶ τὸν ἵππιον.*] Either there was a statue of Poseidon, or, as the Scholiast says, he pointed to his chariot, or to something which would suggest Poseidon. For *ἵππιος* cf. the hymn to this god in *Eg.* 551, and Eur. *Phoen.* 1707, *ἱερὸς Κολωνὸς δῶμά θ' Ἰππίου θεοῦ*. Poseidon had more than one specialty; he was also *θαλάττιος*; cf. Plat. 396.

X. *νῆ τὸν Ποσειδῶ*. B. *τὸν θαλάττιον λέγεις*; X. *εἰ δ' ἔστιν ἕτερός τις Ποσειδῶν, τὸν ἕτερον*.

84 *μή μοί γε.*] Meineke prefers *μή μοί γε* here and in *Eg.* 19, *μή μοί γε μή μοι*. Yet surely the emphasis is on the *μή*, not on the pronoun.

87 *τί οὖν πίθωμαι.*] 'What am I to obey you in?' Hermann has gathered instances illustrative of the use of the conjunctive: *Thestoph.* 70, *τί οὖν ἐγὼ δρω*; 243, *τί θαρρῶ*; 252, *τί οὖν λάβω*; 635, *τί οὖν ποιῶ*; 939, *τί σοι χαρίζωμαι*; The reading here was corrupt in MSS. and old editions, *πιθοῦμαι* and *πειθομαι*. The correction is due to Dawes.

ΣΤΡΕΨΙΑΔΗΣ

ἔκστρεψον ὡς τάχιστα τοὺς σαυτοῦ τρόπους,
καὶ μάθαν' ἔλθων ἂν ἐγὼ παραινέσω.

ΦΕΙΔΙΠΠΙΔΗΣ

λέγε δὴ, τί κελεύεις;

ΣΤΡΕΨΙΑΔΗΣ

καὶ τι πείσει;

ΦΕΙΔΙΠΠΙΔΗΣ

πείσομαι,

90

νῆ τὸν Διόνυσον.

ΣΤΡΕΨΙΑΔΗΣ

δεῦρό νυν ἀπόβλεπε.

ὄρας τὸ θύριον τοῦτο καὶ τῶκίδιον;

ΦΕΙΔΙΠΠΙΔΗΣ

ὄρω. τί οὖν τοῦτ' ἐστὶν ἔτεόν, ὦ πάτερ;

ΣΤΡΕΨΙΑΔΗΣ

ψυχῶν σοφῶν τοῦτ' ἐστὶ φροντιστήριον.
ἐνταῦθ' ἐνοικοῦσ' ἄνδρες οἱ τὸν οὐρανὸν

95

88 ἔκστρεψον.] A metaphor from soiled garments which are turned inside out. Schol.

92 τῶκίδιον.] The ι is long, probably because from οἰκί-α would come οἰκί-ιδιον, contr. οἰκίδιον. But from πῖλ-ος comes πιλίδιον, from γνώμ-η γνωμίδιον. Cf. Plut. 147, διὰ μικρὸν ἀργυρίδιον, a diminutive from ἀργύριον, not from ἀργυρος.

94 φροντιστήριον.] 'Contemplatory' on the analogy of 'refectory' = 'place of refectioin,' has been given as a rendering by one of our scholars, and is much better than the 'thinking-shop' of Walsh and L. and S. There is no reason for supposing that φροντιστής or φροντιστήριον were specially used of philo-

sophers or their schools before Aristophanes. The poet seems to have coined the word φροντιστήριον after the analogy of δικαστήριον and like words. The meaning of φροντίζειν is much the same as that of μεριμνᾶν, hence μεριμνοφροντισταὶ below, v. 101; it is 'to meditate, or harass oneself with much thought,' especially in matters not worth so much; 'to take thought' in the older use of that phrase: cf. S. Matth. ch. v. 25—27. Xenophon's *Symposium*, ch. VI, contains much to illustrate what Socrates' detractors meant when they called him φροντιστής: he is said there to be called ὁ φροντιστής, and φροντιστής τῶν μετεώρων, and τῶν ἀνωφελεστάτων.

λέγοντες ἀναπείθουσιν ὡς ἔστιν πνιγεὺς,
κᾶστιν περὶ ἡμᾶς οὗτος, ἡμεῖς δ' ἀνθρακες.
οὔτοι διδάσκουσ', ἀργύριον ἦν τις διδῶ,
λέγοντα νικᾶν καὶ δίκαια κᾶδικα.

ΦΕΙΔΙΠΠΙΔΗΣ

εἰσὶν δὲ τίνες;

ΣΤΡΕΨΙΑΔΗΣ

οὐκ οἶδ' ἀκριβῶς τοῖνομα·
μεριμνοφροντισταὶ καλοὶ τε κᾶγαθοί.

100

ΦΕΙΔΙΠΠΙΔΗΣ

αἰβοῖ, πονηροὶ γ', οἶδα. τοὺς ἀλαζόνας,
τοὺς ὠχριῶντας, τοὺς ἀνυποδήτους λέγεις·
ὧν ὁ κακοδαίμων Σωκράτης καὶ Χαιρεφῶν.

96 πνιγεὺς] Something of the nature of a cover seems to suit this passage and that in the Birds (v. 1001) better than 'an oven.' In the Birds Meton says ἀήρ ἐστὶ τὴν ἰδέαν ὀλος κατὰ πνιγέα μάλιστα, and then talks of applying rule and compasses for its measurement. Therefore certainly something round is required; and so also here it is said κᾶστιν περὶ ἡμᾶς οὗτος: cf. Cicero's 'omnia cingens et coercens caeli complexus.'

97 ἀνθρακες.] There may be some reference to ἀνθρώποι, as beginning with similar sounds, and, if pronounced by accent, not very unlike as a whole. This at any rate is more likely than that ἀνδρακες, as Bergler thinks, (this is found in one edition, though not in MSS) can be right here, or ἀνδρακείειν in *Lysistr.* 340, with a double reference to ἀνδρες and ἀνθρακες in either passage.

98 ἀργύριον.] τοῦτο ψεῖδος διαβολῆς χάρις· οὐδεὶς γὰρ μισθὸν ἐτέλει Σωκράτει. Schol. Cf. Xen. *Mem.* I. 2. 7, ἐθαύμαζε δὲ εἰ τις ἀρετὴν ἐπαγγελλόμενος ἀργύριον πράττοιτα. The Sophists however generally used to take fees.

99 λέγοντα νικᾶν.] 'To speak and win your cause, be 't right or

wrong,' lit. 'to win when speaking.' For the sense cf. Plat. *Euthyd.* 272, οὕτω δεινῶς γεγονάτων ἐν τοῖς λόγοις μάχεσθαι τε καὶ ἐξελέγχειν τὸ ἀεὶ λεγόμενον ὁμοίως εἴαν τε ψεῦδος εἴαν τε ἀληθὲς ᾗ.

101 μεριμνοφροντισταὶ] 'Thoughtful contemplators.' Cf. Eur. *Med.* 1225, οὐδ' ἂν τρέσας εἰποιμι τοὺς σοφοὺς βροσῶν δακδύντας εἶναι, καὶ μεριμνητὰς λόγων, τούτους μεγίστην μωρίαν ὀφλισκάνειν. Xenophon (*Mem.* IV. 7. 6) denies this theoretic contemplation for Socrates: ὅλωι δὲ τῶν οὐρανίων, ἢ ἕκαστα ὁ θεὸς μηχανᾶται, φροντιστὴν γίγνεσθαι ἀπέτρεπεν, κινδυνεύσαι δ' ἂν εἴη καὶ παραφρονῆσαι τὸν ταῦτα μεριμνῶντα. However our poet puts Euripides and Socrates in the same category. Cf. also Plat. *Apol.* c. 3, where these curious investigations into celestial matters form part of Meletus' charge.

103 ἀνυποδήτους] Hence the verb (found in Athenaeus and Lucian) ἀνυποδητεῖν. The French 'va-nu-pieds' exactly expresses the contempt implied here for this shoeless tribe.

104. This line is not in the Rav. MS.

Χαιρεφῶν.] A companion of

ΣΤΡΕΨΙΑΔΗΣ

ἦ ἦ, σιώπα· μηδὲν εἶπης νήπιον.
ἀλλ' εἴ τι κήδει τῶν πατρώων ἀλφίτων,
τούτων γενοῦ μοι, σχασάμενος τὴν ἵππικὴν.

105

ΦΕΙΔΙΠΠΙΔΗΣ

οὐκ ἂν μὰ τὸν Διόνυσον, εἰ δούης γέ μοι
τοὺς φασιανούς οὓς τρέχει Λεωγόρας.

ΣΤΡΕΨΙΑΔΗΣ

ἴθ', ἀντιβολῶ σ', ὧ φίλτατ' ἀνθρώπων ἐμοί,
ἐλθὼν διδάσκου.

110

Socrates, who was nicknamed 'Bat,' because he was a black squeaky-voiced fellow. Schol. And both bats and philosophers (says the Scholiast on *Av.* 1564, cf. *Av.* 1296) hide themselves up, and do not come out by day.

106 ἀλφίτων.] By surprise for χρημάτων or some such word. 'But if you prize one jot your 'father's—loaf' for 'life.'

107 σχασάμενος τὴν ἵππικὴν.] 'And cut your love for horseflesh.' Walsh. The rendering is amusing; but a reference to the passages given by L. and S.—σχάσασθε τὰς ὀφρῦς, Plat. *Com.* κώπαν σχάσον, and ἀκμάν τε δεινοτάτων σχάσαις ὀδόντων, Pindar, with which compare Eur. *Phoen.* 454, σχάσον δὲ δεινὸν ὄμμα, also κύνες σχάσασαι τὴν οὐραν, in Xenophon (*Cyneg.* III. 5), and the phrase σχάσαι βαλβίδα, with the derived noun σχαστηρία, 'a rope for letting down'—suggests 'drop' as a closer rendering. No doubt the sense 'to slit, cut open' is the primary one: and then (as L. and S. suggest) what has been tightly done up, bound, or covered, is, by slitting, loosed or opened, and the cover or bands drop slack. Hence easily are traced all the metaphorical uses of the word: the oars, while the rowing is continued, are, as it were, 'taut,' and the men's muscles

in exertion: σχάσατε κώπας, 'easy ah!' The lion's claws, teeth, &c. are set in his fierceness, Pind. *Nem.* IV. 104, but, when he is vanquished or slain, the reverse is the case. Here however σχάσαις is boldly used of the lion-slayer, whereas in Eur. *Phoen.* 454 the wrathfully bent Eteocles is bidden himself σχάσαι δεινὸν ὄμμα. σχάσας φροντίδα, in v. 740 of this play will be found to come under the same rule.

109 φασιανούς.] Wieland and Hermann explain this of Phasian horses, and the Scholiast says that Leogoras was a luxurious man, father of the orator Andocides (this we know from Thuc. I. 51), and mentioned as ἵπποτρόφος. There would be an absurdity in Phidippides' speech, thus, but perhaps this was intended. Being horse-mad he could think of no other gift but horses. Athenaeus however, followed by Kuster, Brunck, and Schutz, interprets it of pheasants (φασιανοὶ ὄρνεις) kept for the table. Plato the comic poet couples Leogoras with two notorious gourmands, Morychus and Glaucetas, for whom cf. *Pac.* 1008; cf. also *Vesp.* 1269, ἀντὶ μῆλου καὶ βοῦς δειπνοῦντα μετὰ Λεωγόρου.

111 διδάσκου.] 'Be taught, be a scholar, learn.' Cf. Soph. *Antig.* 356, ἀστυνόμους ὄργας ἐδιδάξατο, an

ΦΕΙΔΙΠΠΙΔΗΣ

καὶ τί σοι μαθήσομαι;

ΣΤΡΕΨΙΑΔΗΣ

εἶναι παρ' αὐτοῖς φασιν ἄμφω τὸ λόγῳ,
τὸν κρείττον', ὅστις ἐστὶ, καὶ τὸν ἥττονα.
τούτοιον τὸν ἕτερον τοῖν λόγοιν, τὸν ἥττονα,
νικᾶν λέγοντά φασι τᾶδικώτερα.

115

ἦν οὖν μάθης μοι τὸν ἄδικον τοῦτον λόγον,
ἃ νῦν ὀφείλω διὰ σέ, τοίτων τῶν χρεῶν
οὐκ ἂν ἀποδοίην οὔδ' ἂν ὀβολὸν οὐδενί.

ΦΕΙΔΙΠΠΙΔΗΣ

οὐκ ἂν πιθολίμην' οὐ γὰρ ἂν τλαίην ἰδεῖν
τοὺς ἰππέας τὸ χρώμα διακεκναισμένος.

120

ΣΤΡΕΨΙΑΔΗΣ

οἶκ ὄρα μὰ τὴν Δήμητρα τῶν γ' ἐμῶν ἔδει,
οὔτ' αὐτὸς οὔθ' ὁ ζύγιος οὔθ' ὁ σαμφόρας'

undoubted middle form used of the learner. Here δ.δάσκει might be passive or middle.

112 τὸ λόγῳ.] Protagoras was the true professor of the art of making the weaker cause appear the stronger; at least so it is said. Gorgias professed much the same, to provide a patent instrument of persuasion (μηχανὴν τινὰ πειθοῖς) by which men who did not know should seem as if they did. Plat. Gorg. 459, 460. Aristotle (*Rhet.* II. 24) gives instances of special pleading to make the weaker cause prevail, and says that men justly ἐδυσχέλαινον το Πρωταγόρου ἐπάγγελμα. But see Grote's defence of the Sophists in the 67th chapter of his History of Greece.

113 ὅστις ἐστὶ.] Strepsades hardly knows what κρείττων or ἥττων λόγος mean.

115 λέγοντα.] The participle agrees with λόγος. The Greeks use such expressions as ὁ λόγος λέγει;

and especially does the Platonic Socrates at times almost personify the argument (λόγος, saying they must follow where it leads, &c.

117 ἃ νῦν ὀφείλω διὰ σέ] 'What I now owe through you?' what you are the cause of my owing. Cf. *Lg.* 67, and the note there, also *Lg.* 266, 730, δι' ὑμᾶς, διὰ σέ τίπτομαι.

120 τὸ χρώμα διακεκναισμένος.] That is ὤχρος, ἡμαυρωμένος, αἰσχρος, διεφθαρμένος. Schol. The knights were sleek (εὐχροί) and well scragged. Cf. *Lg.* 580, μὴ φθονεῖθ' ἡμῶν κομῶσι μὴδ' ἀπεστλεγγισμένοις. Hippides' expression χρώμα (for which Meineke proposes σῶμα very unnecessarily) is a word which he would apply to his horses in good condition, and he would talk of himself in horsey language.

122 οὔθ' ὁ ζύγιος, κ.τ.λ.] This verse is quoted by Athenaeus when explaining σαμφόρας. Probably the σαμφόρας here was a σειραφόρας, as

ἀλλ' ἐξελῶ σ' ἐς κόρακας ἐκ τῆς οἰκίας.

ΦΕΙΔΙΠΠΙΑΗΣ

ἀλλ' οὐ περιόψεται μ' ὁ θεῖος Μεγακλῆς
ἀνιππον. ἀλλ' εἴσειμι, σοῦ δ' οὐ φροντιῶ.

125

ΣΤΡΕΨΙΑΔΗΣ

ἀλλ' οὐδ' ἐγὼ μέντοι πεσῶν γε κείσομαι
ἀλλ' εἰξάμενος τοῖσιν θεοῖς διδάξομαι
αὐτὸς βαδίζων ἐς τὸ φροντιστήριον.
πῶς οὖν γέρων ὦν κάπιλήσμων καὶ βραδὺς
λόγων ἀκριβῶν σχινδαλάμους μαθήσομαι;
ἰτητέον. τί ταῦτ' ἔχων στραγγεύομαι,

130

he seems distinguished from the ζύγιοι. Cf. below, v. 1300. We might then infer that the *σειραφόροι* were expensive showy horses; in confirmation of which see Aesch. *Ag.* 1639, τὸν δὲ μὴ πειθάνορα ζεύξω βαρειαῖς ὅστι μοι σειραφόρον κριθῶντα πωλον. The disobedient were to be made ζύγιοι, and do the hard work, not prance loose at the side, fresh and full fed.

124 θεῖος.] Megacles was his great uncle, to speak correctly; his mother being niece of Megacles.

125 ἀνιππον. ἀλλ' εἴσειμι.] Co-bet conj. ἀν. ὄντ', ἀλλ' εἴμι, which Meincke in his note approves, adding that one MS. has εἴμι. The participle certainly is usual after *περιδεῖν*, and therefore another example of its absence is rather wanted. Yet *ἀνιππος*, 'unhorsed,' is much the same as a participle: so it is best to make no change.

126—220. His son having failed him, Strepsiades himself goes to the Contemplatory, announces himself a would-be scholar, and is by the scholar who comes to the door initiated into some Socratic mysteries: how to measure a flea's jump: how gnats buzz: how to get a meal when the larder is empty. Filled with ardour, Strepsiades 'entreats for the door to be opened: and he then sees

the scholars, their instruments for geometry and astronomy, and finally, raised aloft, Socrates himself. The scholar, who has hitherto acted showman, now leaves him and returns to work.

126 ἀλλ' οὐδ' ἐγὼ μέντοι.] 'Neither will I, for all that's come and gone.' Phidippides had refused to be coaxed or bullied out of his horses: his father says that *he* won't give in, either

πεσῶν γε κείσομαι.] Cf. Aesch. *Eum.* 590, οὐ κειμένῳ πω τόνδε κυπτάσεις λόγον

129 κάπιλήσμων καὶ βραδὺς.] The opposite quantities were wanted in a pupil. Theaetetus is commended as δέξος, ἀγγίνους, and μνήμων. Plat. *Theaet.* 144 B.

130 σχινδαλάμους.] λεπτολογίας. ἀπὸ τῆς σχισσεως τῶν καλαμῶν. Cf. *Ran.* 819, σχινδαλάμων παραξέονα.

131 τί ταῦτ' ἔχων στραγγεύομαι.] ταῦτα, 'thus:' ἔχων is to be taken with *στραγγεύομαι*; for which personism cf. v. 509, τί κυπτάσεις ἔχων. L. and S. take *στραγγεῖσθαι* to mean 'to twist and turn about,' and hence 'to loiter:' the Scholiast better explains it as from *στράγγε*, a drop oozing slowly through a small hole. *στράγγω* is certainly 'to compress, squeeze;' cf. Lat. *stringere*,

ἀλλ' οὐχὶ κόπτω τὴν θύραν; παῖ, παιδίον.

ΜΑΘΗΤΗΣ

βάλλ' ἐς κόρακας· τίς ἐσθ' ὁ κόψας τὴν θύραν;

ΣΤΡΕΨΙΑΔΗΣ

Φεῖδωνος υἱὸς Στρεψιάδης Κικυννόθεν.

ΜΑΘΗΤΗΣ

ἀμαθὴς γε νῆ Δί', ὅστις οὕτως αἰ σφόδρα
ἀπεριμερίμνως τὴν θύραν λελάκτικας
καὶ φροντίδ' ἐξήμβλωκας ἐξευρημένην.

135

ΣΤΡΕΨΙΑΔΗΣ

σύγγνωθί μοι· τηλοῦ γὰρ οἰκῶ τῶν ἀγρῶν.
ἀλλ' εἶπέ μοι τὸ πρᾶγμα τοῦξημβλωμένον.

ΜΑΘΗΤΗΣ

ἀλλ' οὐ θέμις πλὴν τοῖς μαθηταῖσιν λέγειν.

140

ΣΤΡΕΨΙΑΔΗΣ

λέγε νυν ἐμοὶ θαρρῶν· ἐγὼ γὰρ οὕτοσιν
ἤκω μαθητὴς ἐς τὸ φροντιστήριον.

ΜΑΘΗΤΗΣ

λέξω. νομίσαι δὲ ταῦτα χρὴ μυστήρια.*

strangus, Germ. *strängen*, Eng. 'strangle.' 'Why do I dribble thus,' Walsh.

133 βάλλ' ἐς κόρακας.] A phrase repeated in *Vesp.* 835. Cf. Plat. *Hipp. Maj.* 293, βάλλ' ἐς μακαρίαν

134 Κικυννόθεν.] Cf. v. 210, τοῦ Κικυννῆς εἰσιν οἰμοὶ δημόται.

136 ἀπεριμερίμνως.] 'Unreflecting y.' Walsh: without that μέριμνα, which even door-knocking required according to the merimno-phrontistic school. Bergler compares the door-knocking in *Ran.* 38, τίς τὴν θύραν ἐπάταξεν; ὡς κενταυρικῶς ἐνήλαθ' ὅστις.

137 ἐξήμβλωκας.] There is reference here to Socrates' claim to τέχνη μαιευτική, an art of aiding

others in being delivered of their thoughts; for which see *Theaet.* 159, 161

138 τηλοῦ ..τῶν ἀγρῶν.] Strep-siades, as living far away in the country, would be ἀγροικός in manner. Cf. Eur. *Rhes* 265, ἢ πῶλλ' ἀγρώσταϊς σκαῖά πρόσκειται φρενί. The opposite idea is expressed in Lat. 'urbanus.' Constr. τηλοῦ with ἀγρῶν.

143 λέξω. νομίσαι δὲ, κ.τ.λ.] The scholar consents to tell, on hearing that Strep-siades is also a would-be scholar; but adds that such things are holy mysteries, by way of excuse for his refusal to tell at first, and as a caution to the new pupil not to let it go further.

ἀνήρετ' ἄρτι Χαιρεφῶντα Σωκράτης
 ψύλλαν ὀπόσους ἄλλοιτο τοὺς αὐτῆς πόδας·
 δακοῦσα γὰρ τοῦ Χαιρεφῶντος τὴν ὀφρῦν
 ἐπὶ τὴν κεφαλὴν τὴν Σωκράτους ἀφήλατο.

145

ΣΤΡΕΨΙΑΔΗΣ

πῶς δῆτα τοῦτ' ἐμέτρησε;

ΜΑΘΗΤΗΣ

δεξιότατα.

κηρὸν διατήξας, εἶτα τὴν ψύλλαν λαβὼν
 ἐνέβαψεν ἐς τὸν κηρὸν αὐτῆς τῷ πόδε,
 κατὰ ψυγείσῃ περιέφυσαν Περσικαί.
 ταύτας ὑπολύσας ἀνεμέτρει τὸ χωρίον.

150

ΣΤΡΕΨΙΑΔΗΣ

ὦ Ζεῦ βασιλεῦ, τῆς λεπτότητος τῶν φρενῶν.

ΜΑΘΗΤΗΣ

τί δῆτ' ἂν, ἕτερον εἰ πύθοιο Σωκράτους
 φρόντισμα;

145 ψύλλαν.] In Xenophon's *Symposium*, c. VI. there is manifest reference to this. The Syracusan asks, εἶπέ μοι, πόσους ψύλλα ἐμοῦ πόδας ἀπέχει. ταῦτα γὰρ σε φασὶ γεωμετρεῖν. Kuster quotes from Lucian's *Prometheus*, ἄρτι μὲν ἀεροβατοῦντας δεικνύουσαι καὶ Νεφέλαις ξυνόντας, ἄρτι δὲ ψυλλῶν πηδήματα διαμετροῦντας.

148 πῶς δῆτα τοῦτ' ἐμέτρησε;] πῶς τοῦτο δὴ ἔμετρησε, Meineke from Cobet. The MSS. appear to have διεμέτρησε, and the passage above quoted from Lucian rather confirms this; and in sense διαμετρεῖν is especially suitable. Some would retain the compound verb, omitting either δῆτα or τοῦτο. πῶς δὴ τὰδε (or τὸδε) διεμέτρησε would retain the particle δὴ, and the compound verb, and an equivalent for τοῦτο.

151 ψυγείσῃ.] Meineke adopts

a conjecture ψυχέντος, because (I suppose) it is, strictly speaking, the wax that cools, not the insect or its foot. The form of the second aorist in χ he prefers to that in γ. The dative feminine may stand: the insect might surely be said to 'grow cool about its feet,' ψυγῆναι τῷ πόδε, as the clinging wax cooled. We have hardly enough data to determine certainly between the two forms ἐψύχην, ἐψύγην. L. and S. give both, but for σμύχω only ἐσμύγην.

151 Περσικαί.] Perhaps the εἰμαρις (Aesch. *Pers.* 660, κροκόβαπτον ποδὸς εἰμαριν ἀείρων) was the same as the Περσικὴ. At any rate it was yellow, and so would be the waxen slipper here.

154 τί δῆτ' ἂν.] 'What then would you say?' λέγοις may be supplied.

ΣΤΡΕΨΙΑΔΗΣ

ποίον; ἀντιβολῶ, κάτειπέ μοι.

155

ΜΑΘΗΤΗΣ

ἀνήρετ' αὐτὸν Χαιρεφῶν ὁ Σφήττιος
ὁπότερα τὴν γνώμην ἔχοι, τὰς ἐμπίδας
κατὰ τὸ στόμ' ἄδειν, ἢ κατὰ τοῦρροπύγιον.

ΣΤΡΕΨΙΑΔΗΣ

τί δῆτ' ἐκεῖνος εἶπε περὶ τῆς ἐμπίδος;

ΜΑΘΗΤΗΣ

ἔφασκεν εἶναι τοῦντερον τῆς ἐμπίδος
στενόν· διὰ λεπτοῦ δ' ὄντος αὐτοῦ τὴν πνοήν
βία βαδίζειν εὐθὺ τοῦρροπυγίου
ἔπειτα κοῖλον πρὸς στενῶ προσκείμενον
τὸν πρωκτὸν ἠχεῖν ὑπὸ βίας τοῦ πνεύματος.

160

ΣΤΡΕΨΙΑΔΗΣ

σάλπιγξ ὁ πρωκτός ἐστιν ἄρα τῶν ἐμπίδων.
ὦ τρισμακάριος τοῦ διεντερεύματος.

165

156 Σφήττιος.] Sphettus was a deme of the Acamantian tribe, as was also Cicynna. Schol.

157 ὁπότερα τ. γ. ζ.] Lit. 'which way he held his opinion' 'which of the two opinions he held.'

160—164. The Scholiast says that such insects do not utter sound through their mouth, but through their breast (δ.ὰ τοῦ στήθους). They were called ἐγκέλαδα, ἐπεὶ ἐν ἑαυτοῖς τὸν κέλαδον ἔχουσιν. Kirby and Spence say, 'The friction of the base of the wings against the thorax seems to be the sole cause of the alarming buzz of the gnat and other two-winged insects.'

162 εὐθὺ] For this use cf. *Eq.* 254. εὐθὺ τῶν κρηβίων.

163 σάλπιγξ] A trumpet is hollow at the end, but the rest is a narrow tube. Schol.

167 ὦ τρισμακάριος τοῦ διεντερεύματος.] Dindorf is inclined to

prefer τρισμακάριοι, that it may be referred to Socrates and his disciples. Bentley says, 'An τρισμακάριοι?' If διεντερεύματος be, as the Scholiast and Greek Glossary explain, τοῦ ἐπινοήματος, τοῦ μαθήματος τοῦ περὶ τοῦ ἐντέρου καὶ ἐμπίδος, οἱ τῆς περὶ τοῦ ἐντέρου λεπτολογίας καὶ φυσιολογίας, 'sharp-sightedness' or keenness in looking into ἐντερα; then τρισμακάριος must apply to Socrates. But Walsh takes the line of the gnat, 'So a gnat's breech is nothing but a trumpet! How blest he is in his intestimation!' And Bentley's τρισμακάριοι would of course refer to ἐμπίδες. The lexicons give τρισμακάριος, α, ον, and ἐμπις is feminine, but possibly it might be used also ος, ον. Then διεντερεύματα would be a comic word coined for this 'intestinal passage' through the gnat's body, and was perhaps taken from Euripides, as Walsh suggests.

ἢ ῥαδίως φεύγων ἂν ἀποφύγοι δίκην
ὅστις δίοιδε τοῦντερον τῆς ἐμπίδος.

ΜΑΘΗΤΗΣ

πρῶην δέ γε γνώμην μεγάλην ἀφηρέθη
ὑπ' ἀσκαλαβώτου.

ΣΤΡΕΨΙΑΔΗΣ

τίνα τρόπον; κάτειπέ μοι.

170

ΜΑΘΗΤΗΣ

ζητοῦντος αὐτοῦ τῆς σελήνης τὰς ὁδοὺς
καὶ τὰς περιφορὰς, εἶτ' ἄνω κεχηνότος
ἀπὸ τῆς ὀροφῆς νύκτωρ γαλεώτης κατέχεσεν.

ΣΤΡΕΨΙΑΔΗΣ

ἦσθην γαλεώτη καταχέσαντι Σωκράτους.

ΜΑΘΗΤΗΣ

ἐχθὲς δέ γ' ἡμῖν δεῖπνον οὐκ ἦν ἐσπέρας.

175

ΣΤΡΕΨΙΑΔΗΣ

εἶεν· τί οὖν πρὸς τᾶλφίτ' ἐπαλαμήσατο;

This seems to me a more natural sense for *διεντέρευμα*; and the exclamation *ὦ τρισμ.* is more naturally referred to the *ἐμπίς*, at whose wondrous internal structure Strepsiades is so surprised. Besides, why should not *τρισμακάριος* agree with *πρωκτός*? Much the same meaning would come out, with a comical absurdity in this congratulation of the *πρωκτός* of the gnat.

170 *ἀσκαλαβώτου.*] This lizard is thought to be the *lacerta gecko* of Linnaeus.

174 *ἦσθην.*] 'I like the idea of,' &c.; probably Strepsiades accompanies this with a laughing chuckle of delight. Cf. *Eg.* 696, *ἦσθην ἀπειλαῖς*, *ἐγέλασα ψολοκομπῆαις*, and below v. 1240. The use of the aorist in reference to what has just been said is common in tragedy in such phrases as *καλῶς ἔλεξας*. 'There spoke you well.'

175 *ἐχθὲς δέ γ' ἡμῖν.*] 'Ay, and yesterday,' &c. The *γε* expresses a sort of assent to what has been said, which perhaps the disciple hardly saw was meant in ridicule: or else he disregards the interruption, and means, 'Ay, and not only was there that grand thought about the moon, which proved abortive, but also yesterday when we had no supper, Socrates was equal to the occasion, and supplied us therewith.'

177—179. Socrates sprinkled ashes over the table, as if for geometrical drawings; then took a pair of compasses, and, while all were intent on what would come, hooked away and stole a cloak. There is no great reasonableness in the mode of proceeding; nor are we told how the cloak was converted into a supper. Strepsiades, as we shall see, loses his cloak, v. 497, and further on his boots also, v. 719.

ΜΑΘΗΤΗΣ

κατὰ τῆς τραπέζης καταπάσας λεπτήν τέφραν,
κάμψας ὀβελίσκον, εἶτα διαβήτην λαβών,
ἐκ τῆς παλαίστρας θ' ἱμάτιον ὑφείλετο.

ΣΤΡΕΨΙΑΔΗΣ

τί δῆτ' ἐκείνον τὸν Θαλῆν θαυμάζομεν;

180

177 τέφραν.] The geometricians of old used a sprinkling of dust, sand, or ashes on their boards. Cicero says to his opponents professing ignorance of mathematics, 'Sed si hoc non videtis, quia nunquam eruditum illam pulverem attigistis.' Archimedes was killed 'dum in pulvere quaedam describit intentius' Cic. *de Fin.* v. 19. Cf. Liv. xxv. 31.

178 ὀβελίσκον.] 'He bent the spit, which was straight before, to make a hook with which to fish away the cloak. For thieves devise such tricks, that they may from a distance get hold of what they covet.' Schol. The Scholast. adds, 'they had no need to need the use of a spit, but it was to be made useful, when the end was bent, for secretly seizing something.' According to this, the compasses would be used with one hand for the geometry, while a hook was slyly put out, and a cloak filched with the other. L. and S. take the ὀβελίσκος to have made one leg of the compasses. Then Socrates must be understood to have bent an ὀβελίσκος, and so got a pair of compasses, and, while all were intent to see what he would draw with them, he stole a cloak. For διαβήτης, cf. *Av.* 1004, where it is used for measuring the canopy of the air.

179 θ' ἱμάτιον.] Meineke adopts θιμάτιον, a conjecture of Hermann: who, however, in his note as given in Bekker's edition proposes θ' ἱματίον for θοίματιον, as in *Plut.* 985, θ' ἱματ.δίων for θοίματ.δίων. He compares the uses of καί with εἶτα or ἔπειτα after a participle: cf. v. 624

of this play, λαχών Ὑπέρβολος κάπειτ' ἀφῆρέθη. Cf. also Aesch. *Agam.* 97, τούτων λέξασ' ὅτι καὶ δύνατον καὶ θέμις αἰνεῖν παίων τε γενοῦ τῆσδε μερίμνης; see Paley's note there. This seems better than the vulg. θοίματιον: for the article cannot be explained. Walsh attempts to render it 'his,' and quotes from Shakspeare a colloquial English use of the possessive; but this is not satisfactory. And yet the loose employment of τε without a copulative force is rather doubtful here. For though in Homer τε often has no such force, especially when used with the relative (e. g. ἀστέρι . . . ἐναλιγκίσι δστε μάλιστα λαμπρὸς παμφαλήσι, when it merely serves to emphasize the preceding word, and finds an English equivalent in 'even,' or perhaps hardly admits of translation at all; and though Aeschylus has certainly preserved that usage in the passage from the *Agamemnon* above quoted, as also in others (cf. *Ag.* 123, εἶδαη λαγοδαίτας πομπους τ' ἀρχούς); yet it is not quite satisfactory as an alteration in Aristophanes. θιμάτιον, 'a small sacrifice,' i. e. a morsel of meat from one, would be more directly available for a meal, and more naturally hooked away by the spit made into a flesh-hook: cf. 1 Sam. ii. 13, 14. But how did the θιμάτιον come to be in the palaestra? It may perhaps be added in favour of the alteration, that the confusion of οι and υ would be easy as to sound.

180. What fools we be to go on wondering at Thales! He is now out-Thalesed by a long way.

ἄνοιγ' ἄνοιγ' ἀνύσας τὸ φροντιστήριον,
καὶ δείξον ὡς τάχιστα μοι τὸν Σωκράτη.
μαθητιῶ γάρ· ἀλλ' ἄνοιγε τὴν θύραν.
ὦ Ἡράκλεις, ταυτὶ ποδαπὰ τὰ θηρία;

ΜΑΘΗΤΗΣ

τί ἐθαύμασας; τῷ σοι δοκοῦσιν εἰκέναι;

185

ΣΤΡΕΨΙΑΔΗΣ

τοῖς ἐκ Πύλου ληφθεῖσι, τοῖς Λακωνικοῖς.
ἀτὰρ τί ποτ' ἐς τὴν γῆν βλέπουσιν οὔτοι;

ΜΑΘΗΤΗΣ

ζητοῦσιν οὔτοι τὰ κατὰ γῆς.

ΣΤΡΕΨΙΑΔΗΣ

βολβούς ἄρα

ζητοῦσι. μή νυν τουτογὶ φροντίζετε·
ἐγὼ γὰρ οἶδ' ἵν' εἰσὶ μεγάλοι καὶ καλοί.
τί γὰρ οἶδε δρῶσιν οἱ σφόδρ' ἐγκεκυφότες;

190

ΜΑΘΗΤΗΣ

οὔτοι δ' ἐρεβοδιφῶσιν ὑπὸ τὸν Τάρταρον.

183 μαθητιῶ.] Cf. *Eg.* 61, σιβυλι-
λιῶ, which is a similar desiderative
form.

185 εἰκέναι.] Cf. *Vesp.* 1321, εἰ-
κότας. *Eccles.* 1161, προσεικέναι.

186 τοῖς ἐκ Πύλου.] These pri-
soners we have had frequently men-
tioned in the *Knights*. Their wretch-
ed appearance is perhaps alluded to
in *Eg.* 393—4, νῦν δὲ τοὺς στάχυς
ἐκείνους, οὓς ἐκεῖθεν ἤγαγεν, ἐν ξύλῳ
δήσας ἀφαυεὶ κάποδόσθαι βούλεται.

Λακωνικοῖς.] For Λακωνικοῖς =
Λάκωσι, cf. *Lysistr.* 628, ἀνδράσιν
Λακωνικοῖς, *Eccl.* 356, *Pac.* 212. So
also in *Acharn.* 329, Ἀχαρνικοῖσιν =
'Αχαρνεῦσιν.

188 βολβούς.] Called also ὕδνα,
probably 'truffles,' Lat. *tubera*.

189 φροντίζετε.] There's no need

of any more deep φρόντισις about
these; I, as a countryman, can pat
you up to finding some beauties.

191 τί γὰρ.] 'Why, what are
these (others) doing?' On ἐγκεκυ-
φότες the Scholiast remarks that
such is the posture of deep thinkers,
and quotes Homer's description of
Ulysses before speaking (*Il. γ.* 217),
στάσκειν, ὑπαὶ δὲ ἴδεσκε, κατὰ χθονὸς
δμματα πήξας.

192 οὔτοι δ' ἐρ.] 'And these.'
The conj. δὲ connects this company
with the former (οὔτοι) in v. 188.
Bergler quotes from Theophrast
Simocatta: οὔτε φλέβας χρυσοῦ με-
ταλλουργοὶ ἀνιχνεύοντες, οὔτε φρεω-
ρύχοι τὰ τῆς γῆς ἐρεβοδιφῶντες...οὔ-
τω ἐσπουδάκασιν...ὡς ἐγὼ κ.τ.λ.

ΣΤΡΕΨΙΑΔΗΣ

τί δῆθ' ὁ πρωκτὸς ἐς τὸν οὐρανὸν βλέπει;

ΜΑΘΗΤΗΣ

αὐτὸς καθ' αὐτὸν ἀστρονομεῖν διδάσκεται.
ἀλλ' εἴσιθ', ἵνα μὴ 'κεῖνος ἡμῖν ἐπιτύχη.

195

ΣΤΡΕΨΙΑΔΗΣ

μήπω γε μήπω γ', ἀλλ' ἐπιμεινάντων, ἵν
αὐτοῖσι κινώσω τι πραγμάτιον ἐμόν.

ΜΑΘΗΤΗΣ

ἀλλ' οὐχ οἶόν τ' αὐτοῖσι πρὸς τὸν αἴρα
ἔξω διατρίβειν πολὺν ἄγαν ἐστὶν χρόνον.

ΣΤΡΕΨΙΑΔΗΣ

πρὸς τῶν θεῶν τί γὰρ τάδ' ἐστίν; εἰπέ μοι.

200

ΜΑΘΗΤΗΣ

ἀστρονομία μὲν αὐτή.

ΣΤΡΕΨΙΑΔΗΣ

τουτὶ δὲ τί;

ΜΑΘΗΤΗΣ

γεωμετρία.

194 αὐτὸς καθ' αὐτὸν.] Rather a philosophical phrase; perhaps intentionally so, though 'de re [a]liera.'

195 ἡμῖν.] Meineke reads ἡμῖν. The scholar might include himself with his school-fellows. And the scholast (as printed in Bekker's edition) has ἵνα μὴ εὖρη ἡμᾶς, though Meineke says he sanctions *ομιν*.

196 ἐπιμεινάντων.] For the form, cf. vv. 453, 456 of this play.

199 ἄγαν ἐστίν.] Vulg. ἄγαν γ'. The Rav. MS. has not the γε; and all the later editors omit it, as out of place and needless, the last syllable of ἄγαν being long.

200, 201 τάδ' . τουτὶ.] He sees astronomical and geometrical instru-

ments: a board, sphere, diagrams, compasses, &c.

201 ἀστρονομία . γεωμετρία.] Of Socrates' encouragement of these studies Xenophon says (*Mem.* iv. 7. 3). γεωμετριαν μέχρι μὲν τοῦτο εἶπε δεῖν μάθεσθαι ἕως ἵκανός τις γένοιτο γῆν μέτρῳ ὀρθῶς ἢ παραλαβεῖν ἢ παραδοῖναι ἢ διανεῖμαι· τὸ δὲ μέχρι τῶν δυσξυνέτων διαγραμμάτων γεωμετριαν μάθεσθαι ἀπεδοκίμαζεν· ὁ δὲ μὲν γὰρ ὠφελοῖται ταῦτα οὐκ εἶπε ὄραν· καίτοι οὐκ ἀπειρός γε αὐτῶν ἦν· εἶπε δὲ ταῦτα ἵκανά εἶναι ἀνθρώπου βίον κατατρίβειν, καὶ ἄλλων πολλῶν τε καὶ ὠφελίμων μαθημάτων ἀποκωλύειν. ἐκέλευε δὲ καὶ ἀστρολογίας ἐμπειροὺς γίγνεσθαι . μέχρι τοῦ νυκτῆος

ΣΤΡΕΨΙΑΔΗΣ

τοῦτ' οὖν τί ἐστὶ χρήσιμον;

ΜΑΘΗΤΗΣ

γῆν ἀναμετρεῖσθαι.

ΣΤΡΕΨΙΑΔΗΣ

πότερα τὴν κληρουχικὴν;

ΜΑΘΗΤΗΣ

οὐκ, ἀλλὰ τὴν σύμπασαν.

ΣΤΡΕΨΙΑΔΗΣ

ἀστεῖον λέγεις.

τὸ γὰρ σόφισμα δημοτικὸν καὶ χρήσιμον.

205

τε ὄραν καὶ μηνὸς καὶ ἐνιαυτοῦ δύνασθαι γινώσκειν, ἔνεκα πορείας τε καὶ πλοῦ καὶ φυλακῆς... τὸ δὲ μανθάνειν μέχρι τοῦ καὶ τὰ μὴ ἐν τῇ αὐτῇ περιφορᾷ ὄντα καὶ τοὺς πλάνητάς τε καὶ ἀσταθμήτους ἀστέρας γνῶναι, καὶ τὰς ἀποστάσεις αὐτῶν ἀπὸ τῆς γῆς καὶ τὰς περιόδους καὶ τὰς αἰτίας αὐτῶν ζητοῦντας κατατρίβεσθαι, ἰσχυρῶς ἀπέτρεπεν. But perhaps Socrates in his younger days was more given to natural philosophy: cf. Plat. *Phaed.* 96, 97. And Plato makes Socrates speak far more highly of astronomy as tending to elevate the mind (*Rep.* VII. 517 etc.); and also of geometry (*Rep.* VII. 527), of which he recommends the study as πᾶν γνῶσεως ἔνεκα ἐπιτηδευόμενον, as being τοῦ αἰεὶ ὄντος, and ὄλκον ψυχῆς πρὸς ἀλήθειαν. In the *Laws* however (VII. 809) the determination of times, seasons, days, months, festivals, &c. is put as the chief use of astronomy. To this last Aristophanes could hardly have objected; as we shall find in the *Parabasis* (v. 607—626) that he blames the Athenians' neglect and blunders in these matters. And Xenophon's limitations of the use of geometry bring it down nearly to what Strepsiades here takes it to be.

203 ἀναμετρεῖσθαι.] The passages quoted by Hermann from Eur. *Ion.*

1271, and *Electr.* 52, γνώμης πονηροῖς κάνοσιν ἀναμετρούμενος τὸ σῶφρον ἴστω, establish the use of the middle voice of this verb. Meineke adopts ἀναμετρῆσαι from Cobet. An instance of the active is in Plat. *Rep.* 431, συμφωνίας καὶ φθόγγους ἀναμετροῦντες ἀνήνυτα πονοῦσιν. The distributive force of ἀνά led the practical Strepsiades to take the word in the sense of parcelling out farms to Athenian holders.

κληρουχικὴν.] The Athenians used to parcel out conquered land into lots (κλήροι), and send out native holders of such lots (κληροῦχοι) from Athens. Cf. Thuc. III. 50, ὕστερον δὲ φόρον μὲν οὐκ ἔταξαν Λεσβίοις, κλήρους δὲ ποιήσαντες τῆς γῆς πλὴν τῆς Μηθυμναίων τρισχιλίου, τριακοσίου μὲν τοῖς θεοῖς ἱεροῦς ἐξεῖλον, ἐπὶ δὲ τοὺς ἄλλους κληρούχους τοὺς λαχόντας ἀπέπεμψαν· οἷς ἀργύριον Λέσβιοι ταξάμενοι τοῦ κλήρου ἐκάστου τοῦ ἐνιαυτοῦ δύο μνᾶς φέρειν αὐτοὶ εἰργάζοντο τὴν γῆν. Cf. also Thuc. I. 114, where the land of Hestiaeae was similarly treated. The 'praedia,' given in later Roman history to the soldiers, in some respects answered to these κληρουχία.

204, 5. The scholar corrects Strepsiades' blunder, but, on hearing it is the whole land (or earth), Stre-

ΜΑΘΗΤΗΣ

αὕτη δέ σοι γῆς περίοδος πάσης. ὄρας;
αἶδε μὲν Ἀθηναί.

ΣΤΡΕΨΙΑΔΗΣ

τί σὺ λέγεις; οὐ πείθομαι,
ἐπεὶ δικαστὰς οὐχ ὄρω καθημένους.

ΜΑΘΗΤΗΣ

ὡς τοῦτ' ἀληθῶς Ἀττικὸν τὸ χωρίον.

ΣΤΡΕΨΙΑΔΗΣ

καὶ ποῦ Κικυννῆς εἰσὶν οἴμοι δημόται;

210

ΜΑΘΗΤΗΣ

ἐνταῦθ' ἐνεισιν. ἢ δέ γ' Εὐβοί, ὡς ὄρας,
ἧδὲ παρατέταται μακρὰ πόρρω πάνυ.

psiades still thinks it is all to be parcelled out for the Athenian people. There may be, as Mitchell says, 'a hit at the inordinate greediness of the Athenians which grasped at the possession of the whole globe.' Plutarch, in the *Life of Nicias*, tells us how the Athenians before the invasion of Sicily already mapped it out in imagination, and reckoned up its advantages as a starting-point for further conquest.

207 οὐ πείθομαι, κ. τ. λ.] A hit at τὸ φιλόδοικον of the Athenians, which forms the main subject of the *Νέφελαι*.

209 ὡς τοῦτ' ἀληθῶς.] The Scholiast says, 'some give this and all down to δημόται to Strepsiades; some divide it,' and then he explains the line as interrogative, if given to the μαθητής: 'What? you don't believe it can be Attica, as thinking that that only can be really Attica where dicasts can be seen sitting?' The Latin version in Bekker's edition renders it, 'Atqui hoc est verum solum Atticum' supplying perhaps *ιστιν*, 'Know that this is,' &c. And this seems to suit better with the

gravity of the scholar, who does not elsewhere say anything but in solemn seriousness, and with Strepsiades' objecting rejoinder, καὶ ποῦ, 'Well, if it is Attica, where pray,' &c.

212 παρατέταται.] The scholar means to refer simply to the position and shape of Euboea, using the word παρ. in a not uncommon sense: cf. Thuc. IV. 8, ἡ γὰρ νῆσος ἡ Σφακτηρία καλομένη τὸν τε λιμένα παρατεινούσα καὶ ἐγγὺς ἐπικειμένη ἐχυρὸν ποιεῖ. Euboea, we learn from the Scholiast, was called Μάκρι. But Strepsiades takes the word in the sense of 'being stretched, strained, distressed,' referring to the time when Pericles reduced it (Thuc. I. 114), and laid on it the utmost tribute it could bear, ἐξέτεινε τοὺς αὐτῆς φόρους ἐπὶ πολὺ. For this latter sense of the word, cf. Thuc. III. 46, πολιορκία παρατενεῖσθαι ἐς τοβοσχάτον, and Plat. *Symp.* 207, λιμῶ παρατεινόμενα. The whole might be rendered, 'And here's Euboea, as you see, stretched o'er against us, lying long and low. S. Ay, we and Pericles stretched and laid it low.'

ΣΤΡΕΨΙΑΔΗΣ

οἶδ' ὑπὸ γὰρ ἡμῶν παρετάθη καὶ Περικλέους.
ἀλλ' ἢ Λακεδαιμῶν ποῦ 'στιν;

ΜΑΘΗΤΗΣ

ὅπου 'στίν; αὐτή.

ΣΤΡΕΨΙΑΔΗΣ

ὡς ἐγγὺς ἡμῶν. τοῦτο πάνυ φροντίζετε,
ταύτην ἀφ' ἡμῶν ἀπαγαγεῖν πόρρω πάνυ.

215

ΜΑΘΗΤΗΣ

ἀλλ' οὐχ οἶόν τε νῆ Δί'.

ΣΤΡΕΨΙΑΔΗΣ

οἰμῶξεσθ' ἄρα.

φέρε τίς γὰρ οὗτος οὐπὶ τῆς κρεμάθρας ἀνήρ;

ΜΑΘΗΤΗΣ

αὐτός.

ΣΤΡΕΨΙΑΔΗΣ

τίς αὐτός;

ΜΑΘΗΤΗΣ

Σωκράτης.

215 τοῦτο πάνυ φροντίζετε.] This, says Strepsiades, is quite worth your *φροντίς*, to put Sparta a bit further from us; much more so than the search for τὰ κατὰ γῆς or βολβοί: cf. v. 189.

216 πάνυ.] Meineke edits πάλιν. MS. Ven. has πάλιν in v. 215. There is perhaps rather an overplus of πάνυ in the common text; πόρρω πάνυ v. 212, πάνυ φρ. 215, and then πόρρω πάνυ here. And 216 might have become changed from πάλιν to πάνυ by the writer's eye catching the similar end of 212. With the reading πάλιν, Strepsiades would mean, 'You've put Sparta much too near to us in your map: just use all your thinking powers to get it shoved back again to a safe distance.'

218 κρεμάθρας.] From ταρροῦ in v. 226 it is plain that this was some sort of basket. The Scholiast says it was σκεῦος εἰς δὲ τὰ περιπτεύοντα δψα εἰώθαμεν ἀποτίθεσθαι. It was no doubt here a caricature of the machines by which in tragedy deities &c. were exhibited. Euripides is brought on ἀναβάδην in his study in *Ach.* 399, and rolled out to view (v. 408) by machinery. Cf. *Thesm.* 96.

219 αὐτός.] 'Tis He.' 'What He?' 'Socrates,' as if there could be no other 'He.' The use of αὐτός and 'ipse' for 'the master' is well known; and the αὐτός ἔφα or 'ipse dixit' of the Pythagoreans proverbial.

ΣΤΡΕΨΙΑΔΗΣ

ὦ Σώκρατες.

ἴθ' οὔτος, ἀναβόησον αὐτόν μοι μέγα.

220

ΜΑΘΗΤΗΣ

αὐτὸς μὲν οἶν σὺ κάλεσον· οὐ γάρ μοι σχολή.

ΣΤΡΕΨΙΑΔΗΣ

ὦ Σώκρατες,
ὦ Σωκρατίδιον.

ΣΩΚΡΑΤΗΣ

τί με καλεῖς, ἀφήμερε;

ΣΤΡΕΨΙΑΔΗΣ

πρῶτον μὲν ὅ τι δρᾷς, ἀντιβολῶ, κάτειπέ μοι.

ΣΩΚΡΑΤΗΣ

ἀεροβατῶ καὶ περιφρονῶ τὸν ἥλιον.

225

ΣΤΡΕΨΙΑΔΗΣ

ἔπειτ' ἀπὸ ταρροῦ τοὺς θεοὺς ὑπερφρονεῖς,

220—509. Socrates pays no heed to Strepsiades' first call; so Strepsiades wants the scholar to give him a loud hail; but he refuses, and returns to his work. Strepsiades at last makes Socrates hear, and tells his business, viz. to learn how to cheat his creditors. Socrates promises that he shall be thoroughly taught by himself and the Clouds, whom he then invokes. They come at his call, and puzzle Strepsiades by their human shape. He is instructed in the mystery of their changes of form, and told that they are the only true deities. Some amusing explanations of natural phenomena are given; and Strepsiades gives himself up body and soul to his new teachers. Before they go down into the Contemporary, a few preparatory questions are put to him which do not augur well for his progress. He and Socrates then

go in, leaving the Chorus to deliver the parabasis.

225 ἀεροβατῶ.] The passage from Lucian quoted by Kuster on v. 146 refers to this.

περιφρονῶ.] Socrates meant 'I think upon, contemplate,' as below, v. 741, περιφρονεῖ τὰ πράγματα. Strepsiades takes it as ὑπερφρονῶ, 'I despise;' a sense the word sometimes bears, e.g. in Thuc. i. 25. The adjective περιφρων is common in Homer, in the meaning 'thoughtful,' though in Aeschylus, *Supp.* 757, *Ag.* 1426, it means 'haughty, contemptuous.' περί however in that adjective certain v. περισσῶς, comp. περισσόφρων, Aesch. *Prom. Vinc.* 328; in this verb it may be simply prepositional. 'about;' though Plat. (*Lx.* 365 B) uses it once for 'to be very thoughtful.'

226 ἔπειτ' ἀπὸ ταρροῦ τ. θ. ὑ.] 'Oh! and so you have to mould a

ἀλλ' οὐκ ἀπὸ τῆς γῆς, εἶπερ.

ΣΩΚΡΑΤΗΣ

οὐ γὰρ ἄν ποτε
ἐξεῦρον ὀρθῶς τὰ μετέωρα πράγματα,
εἰ μὴ κρεμάσας τὸ νόημα καὶ τὴν φροντίδα
λεπτὴν καταμίξας ἐς τὸν ὅμοιον ἀέρα. 230
εἰ δ' ὦν χαμαὶ τᾶν κατώθεν ἐσκόπουν,
οὐκ ἄν ποθ' εὔρον· οὐ γὰρ ἀλλ' ἢ γῆ βία
ἔλκει πρὸς αὐτὴν τὴν ἰκμάδα τῆς φροντίδος·
πάσχει δὲ ταῦτό τοῦτο καὶ τὰ κάρδαμα.

ΣΤΡΕΨΙΑΔΗΣ

τί φῆς;
ἢ φροντίς ἔλκει τὴν ἰκμάδ' ἐς τὰ κάρδαμα;
ἴθι νυν, κατάβηθ', ὦ Σωκρατίδιον, ὡς ἐμὲ,
ἵνα με διδάξης ὧν περ οὔνεκ' ἐλήλυθα. 235

ΣΩΚΡΑΤΗΣ

ἦλθες δὲ κατὰ τί;

ΣΤΡΕΨΙΑΔΗΣ

βουλόμενος μαθεῖν λέγειν.
ὑπὸ γὰρ τόκων χρήστων τε δυσκολωτάτων 240
ἄγομαι, φέρομαι, τὰ χρήματ' ἐνεχυράζομαι.

basket, and from thence think your high thoughts about the gods, if such thoughts you must have,' rejoins Strepsiades. The earth was not high enough. Supply (with the Scholiast) *ἔδει καταφρονῆσαι αὐτοὺς* after *εἶπερ*.

227—33. 'Yes,' says Socrates, 'for high aerial thoughts need high aerial place: the damp earth checks all such flight.'

228 *μετέωρα*.] Cf. v. 333, *μετεωροφένακας*, v. 360, *μετεωροσοφιστῶν*.

230 *λεπτὴν...ὅμοιον*.] In v. 741 the old man is bidden to loose *τὴν φροντίδα λεπτὴν*. *ὅμοιον* = *ὁμοιολεπτομερῆ*, as the Scholiast says, 'a subtle element like itself.'

234 *πάσχει δὲ.....κάρδαμα*.] *τὰ κάρδαμα τὴν τῶν παρακειμένων αὐτοῖς βοτάνων ὑγρότητα εἰς ἑαυτὰ ἔλ-*

κοντα ξηρὰς αὐτὰς καταλείπει. Schol. *πάσχει* is used in its wider sense, and here nearly = *ποιεῖ*, for the cress in this comparison is analogous to the earth, which actively draws the moisture. Strictly however it means that the cress has the same *πάθος*, 'natural state, properties,' &c. as the earth.

236 *ἢ φροντίς, κ.τ.λ.*] Strepsiades makes, excusably enough, a strange jumble of Socrates' theory, and then comes to the point about his own schooling.

240 *χρήστων*.] Paroxytone, to distinguish it from the gen. plural of adj. *χρηστός*.

241 *ἄγομαι, φέρομαι*.] So in Eur. *Troad.* 1310, Hecuba says, *ἀγόμεθα, φερόμεθα*.

ΣΩΚΡΑΤΗΣ

πόθεν δ' ὑπόχρεως σαιτὸν ἔλαθες γενόμενος;

ΣΤΡΕΨΙΑΔΗΣ

νόσος μ' ἐπέτριψεν ἵππικῆ, δεινὴ φαγεῖν.
ἀλλὰ με δίδαξον τὸν ἕτερον τοῖν σοῖν λόγῳ,
τὸν μηδὲν ἀποδιδόντα. μισθὸν δ' ὄντιν' ἂν
πράττη μ' ὁμοῦμαί σοι καταθήσειν τοὺς θεοὺς. 245

ΣΩΚΡΑΤΗΣ

ποίους θεοὺς ὁμεῖ σύ; πρῶτον γὰρ θεοὶ
ἡμῖν νόμισμ' οὐκ ἔστι.

ΣΤΡΕΨΙΑΔΗΣ

τῷ γὰρ ὄμνυτ'; ἢ
σιδαρείοισιν, ὡσπερ ἐν Βυζαντίῳ;

ΣΩΚΡΑΤΗΣ

Βούλει τὰ θεῖα πράγματ' εἰδέναί σαφῶς
ἅττ' ἐστὶν ὀρθῶς; 250

243 [ἵππικῆ.] This is the ἵππερος of v. 74. δεινὴ φαγεῖν of course means 'grievous at devouring me,' eating me away, like some γάγγραινα or φαγέδαινα. Curiously enough the Scholast misses this, saying only that δ. φ. means wasteful, expensive, and that indigestible food leads to disease.

247 ποίους θεοὺς.] The contemptuous use of ποῖος: cf. notes on *Act.* 62, *Eq.* 32, 162.

248 νόμισμ' οὐκ ἔστι.] Socrates says that with his school gods are not an established thing, they don't believe in them (οὐ νομίζουσι θεοὺς), using probably νόμισμα in the earlier sense of 'something established by usage,' not in the later and limited sense of 'current coin.' Strepsiades takes it simply of actual coin. For the more general sense of νόμισμα cf. *Soph. Ant.* 296, οὐδὲν γὰρ ἀνθρώποισιν οἶον ἀργυρος κακὸν νομισμ' ἔπλαστε.

248, 249 τῷ γὰρ ὄμνυτ'; .Βυζαντίῳ,] Strepsiades ought strictly to have said, either τίσιν ὄμνυτε θεοῖς; or τίτι χρῆσθε νομισματι; but he confused the two, Schol. Or we might explain it thus: 'If you haven't got any gods, the common current coin for swearing by, what substitute have you? Is it something like the Byzantine base iron which does duty for a currency?' τῷ is the dative of the means or instrument, 'What have you got to swear by?' as if he had said, τῷ ὄρκῳ χρῆσθε. The accusative is the regular case for the deity sworn by. The Scholast quotes from Plato the Comic writer, χαλεπῶς ἂν οἰκησάμεν ἐν Βυζαντίοις, ὅπου σιδαρείοισι νομισμασι χρῶνται.

251 ἅττ' ἐστὶν ὀρθῶς:] 'What is the correct and true state of the case about the gods?' cf. *Eq.* 1027, ἐμοὶ γὰρ ἔστ' ὀρθῶς περὶ τούτου τοῦ κυνός.

ΣΤΡΕΨΙΑΔΗΣ

νῆ Δι', εἶπερ ἔστι γε.

ΣΩΚΡΑΤΗΣ

καὶ ξυγγενέσθαι ταῖς Νεφέλαισιν ἐς λόγους,
ταῖς ἡμετέραισι δαίμοσιν;

ΣΤΡΕΨΙΑΔΗΣ

μάλιστα γε.

ΣΩΚΡΑΤΗΣ

κάθιζε τοίνυν ἐπὶ τὸν ἱερὸν σκίμποδα.

255

ΣΤΡΕΨΙΑΔΗΣ

ἴδου κάθημαι.

ΣΩΚΡΑΤΗΣ

τουτονὶ τοίνυν λαβὲ

τὸν στέφανον.

ΣΤΡΕΨΙΑΔΗΣ

ἐπὶ τί στέφανον; οἴμοι, Σώκρατες,
ὥσπερ με τὸν Ἀθάμανθ' ὅπως μὴ θύσετε.

ΣΩΚΡΑΤΗΣ

οὐκ, ἀλλὰ ταῦτα πάντα τοὺς τελουμένους
ἡμεῖς ποιούμεν.

ΣΤΡΕΨΙΑΔΗΣ

εἶτα δὴ τί κερδανῶ;

254 ταῖς ἡμετέραισι δαίμοσιν;] This is to express the emptiness of the Socratic speculations. Airy nothings are called νεφέλαι, καπνοί, σκιαί. Cf. v. 320, περὶ καπνοῦ στενολεσχεῖν, and Soph. Ant. 1170, Phil. 746, καπνοῦ σκιά.

255 σκίμποδα.] Probably meant to suggest τρίποδα, the sacred tripod on which the Pythian priestess sat before giving the oracle.

258 ὥσπερ με, κ.τ.λ.] The order

is ὁρᾶτε ὅπως μὴ με, ὥσπερ τ. Ἀ., θύσετε. Sophocles in a play had represented Athamas garlanded and just about to be sacrificed. The story is given in the Scholiast, and in Herod. VII. 197.

259 ταῦτα πάντα.] The alteration to πάντας ταῦτα proposed by Seager is unnecessary. ἡμεῖς is emphatic: 'none of these rites (sitting, being garlanded, &c.) is ever dispensed with in our initiations.'

ΣΩΚΡΑΤΗΣ

λέγειν γενήσει τρίμμα, κρόταλον, παιπάλη.
ἀλλ' ἔχ' ἀτρεμί.

260

ΣΤΡΕΨΙΑΔΗΣ

μὰ τὸν Δί' οὐ ψεύσει γέ με
καταπαττόμενος γὰρ παιπάλη γενήσομαι.

ΣΤΡΕΨΙΑΔΗΣ

εἰφημῆν χρῆ τὸν πρεσβύτην καὶ τῆς εὐχῆς ὑπακούειν.
ὦ δέσποτ' ἀναξ, ἀμέτρητ' Ἀῆρ, ὅς ἔχεις τὴν γῆν μετέωρον,
λαμπρός τ' Αἰθήρ, σεμναί τε θεαὶ Νεφέλαι βροντησικέ-
ραυνοι,

265

ἄρθητε, φάνητ', ὦ δέσποιναι, τῷ φροντιστῇ μετέωροι.

ΣΤΡΕΨΙΑΔΗΣ

μήπω μήπω γε, πρὶν ἂν τουτὶ πτίξωμαι, μὴ καταβρεχθῶ.
τὸ δὲ μηδὲ κυνῆν οἴκοθεν ἐλθεῖν ἐμὲ τὸν κακοδαίμον' ἔχοντα.

260 τρίμμα, κ. π.] Cf. *An.* 431, τρίμμα, παιπάλημ' ἔδον: also τριβῶν below, v. 869. And for κρόταλον, *Fut. Cycl.* 104, οἶδ' ἄνδρα κρόταλον. The metaphor in παιπάλη is exactly paralleled by ἄλημα, for which cf. *Soph. Aj.* 381, 390: and Homer has the compound adjective πολυταίπαλος as an epithet of the Phoenicians. Strepsiades, finding himself as white as a miller, repeats παιπάλη in its literal sense. 'For speaking, you'll be made,' says Socrates, 'A dab, a rattle, the *very flower* of speakers. But steady, please! *S. Faith!* and there's no lie there: For, sprinkled thus, I shall be *very flour*.'

261 ἀτρεμί.] Meineke prefers ἀτρεμί. v. g. ἀτρέμας. In *Ran.* 315, both Lind. and Mein. have ἡρεμί.

263 εἰφημῆν χρῆ, κ. τ. λ.] Cf. *Iq.* 1310, εἰφημῆν χρῆ καὶ στόμα κλείειν καὶ μαρτυριῶν ἀπέχεσθαι. The same metre is used here for the solemn invocation, as there for the majestic introduction of the renovated Demus.

ὑπακούειν.] Dindorf prefers ὑπακούειν here, ἑπακούσατε in v. 274; saying of ἑπακούειν, 'de diis potius dicitur preces exaudientibus quam de hominibus auscultantibus.'

264 ἀμέτρητ' Ἀῆρ, κ. τ. λ.] There is a fragment of Euripides (*Fr.* 836, Dind.) illustrative of this: ὄρῳ τὸν ὑψοῦ τόνδ' ἀπειρον αἰθέρα, καὶ γῆν πέριξ ἔχονθ' ὄγραῖς ἐν ἀγκάλαις τοῦτον νόμιζε Ζῆνα, τόνδ' ἠγοῦ θεῶν. Cicero translates it, *Nat. Deor.* II. 25, 'Vides sublime fusum immoderatum aethera, Qui terram tenero circumiectu amplectitur.' Hunc summum habeto divom: hunc perhibeto Joveni.' In *Ran.* 793, Euripides prays, αἰθήρ ἐμὸν βόσκημα.

265. Some of Wieland's hexameters represent well the sound and force of these lines, e. g. here the ending is well given by 'ihr donnerblitzende Wolken.'

267. Strepsiades here doubles his cloak, and puts it over his head.

268 τὸ δὲ μη.] 'To think that I didn't bring,' or 'What a mistake 'twas that I didn't bring.' cf. *Ran.*

ΣΩΚΡΑΤΗΣ

ἔλθετε δῆτ', ὦ πολυτίμητοι Νεφέλαι, τῶδ' εἰς ἐπίδειξιν
εἴτ' ἐπ' Ὀλύμπου κορυφαῖς ἱεραῖς χιονοβλήτοισι κάθησθε, 270
εἴτ' Ὀκεανοῦ πατρὸς ἐν κήποις ἱερὸν χορὸν ἴστατε Νύμφαις,
εἴτ' ἄρα Νείλου προχοαῖς ὑδάτων χρυσέαις ἀρύτεσθε πρό-
χουσι,

ἢ Μαιώτιν λίμνην ἔχειτ' ἢ σκύπελον νιφόεντα Μίμαντος
ὑπακούσατε δεξάμεναι θυσίαν καὶ τοῖς ἱεροῖσι χαρεῖσαι.

ΧΟΡΟΣ

ἀέναοι Νεφέλαι, 275
ἀρθῶμεν φανεραὶ δροσερὰν φύσιν εὐάγητον,
πατρὸς ἀπ' Ὀκεανοῦ βαρναχέος
ὑψηλῶν ὀρέων κορυφὰς ἐπὶ
δενδροκόμους, ἵνα 280

271, τὸ δὲ μὴ πατάξαι σ' ἐξελεγχθέντ' ἀντικρυς. Sophocles speaks of an ἡλιοστερῆς κινῆ, *Oed. Col.* 313.

270 Ὀλύμπου, κ.τ.λ.] The Scholiast quotes Homer's Οὐλιμπάνδ' ὅθι φασὶ θεῶν ἔδος ἔμμεναι; noting also that the highest summits keep the snow longest, and are capped by clouds.

271 Ὀκεανοῦ πατρὸς.] The ocean supplies all the moisture and rain. Schol.

Νύμφαις.] 'For the nymphs.' The Clouds may be said to arrange and commence the dance *for* the ocean nymphs, just as well as *with* them. 'Male *συν* Νύμφαις interpretatur scholiasta.' Dind.

272 εἴτ' ἄρα, κ.τ.λ.] There is much variety of reading here. Νείλου ἔν προχοαῖς for Ν. πρ. is Meineke's. He also has ἀρύεσθε, not ἀρύτεσθε, and πρόχοισιν for πρόχουσι. Dindorf retains πρόχουσι here, and says that it is confirmed by Eur. *Ion.* 434, which however is in the *Poetae Scenici*, χρυσέαις πρόχοισιν. The order of the words is, 'Or if at the out-flow of the waters of the Nile ye are drawing (water) with golden pitchers.'

273 Μίμαντος.] Cf. Hom. *Od.* γ. 372, ἠνεμόεντα Μίμαντα. It was a mountain in Thrace.

275. The Clouds are heard afar, and perhaps dimly seen, wreathed in something vapoury, which they afterwards lay aside, and come on like θνηταὶ γυναῖκες.

276 ἀρθῶμεν, κ.τ.λ.] Hermann's order of taking the words here seems right: 'Let us rise, bright with our dewy nature.' The exact meaning and derivation of εὐάγητον is not easy to determine. L. and S. give it either from εὐαγής, 'conspicuous,' or from εὐαγής, 'supple;' but it looks like a verbal adjective. Others take it as Doric for εὐήγητος, 'easily guided, easily moved,' which does not differ far from the Scholiast's πανταχῇ φερομένην. εὐκίνητον τοιοῦτον γὰρ τὸ ἕδωρ. The particles of a fluid or vapour move freely among each other. The ᾱ is long, as is shewn by the anastrophe εὐανδρον γαν.

277 βαρναχέος.] Cf. 'the hollow-bellied ocean.' Tennyson.

280 ἵνα.] ὅθεν, ἀφ' ὧν ἴστιν ἰδεῖν τὰ πρόσω. Schol. 'Where sitting, we thence look upon,' &c.

τηλεφανεῖς σκοπιάς ἀφορώμεθα,
καρποῖς τ' ἄρδομέναν θ' ἱερὰν χθόνα,
καὶ ποταμῶν ζαθέων κελαδήματα,
καὶ πόντον κελάδοντα βαρύβρομον·
ὄμμα γὰρ αἰθέρος ἀκάματον σελαγεῖται

285

μαρμαρέαις ἐν αὐγαῖς.

ἀλλ' ἀποσεισόμεναι νέφος ὄμβριον
ἀθανάτας ιδέας ἐπιδώμεθα
τηλεσκόπῳ ὄμματι γαῖαν.

290

ΣΩΚΡΑΤΗΣ

ὦ μέγα σεμναὶ Νεφέλαι, φανερώς ἠκούσατέ μου καλέσαντος.
ἦσθου φωνῆς ἅμα καὶ βροντῆς μυκησαμένης θεοσέπτου;

ΣΤΡΕΨΙΑΔΗΣ

καὶ σέβομαί γ', ὦ πολυτίμητοι, καὶ βοίλομαι ἀνταποπαρ-
δεῖν

πρὸς τὰς βροντάς· οὔτως αὐτὰς τετρεμαίνω καὶ πεφόβημαι·
κεῖ θέμις ἐστίν, νυνὶ γ' ἤδη, κεῖ μὴ θέμις ἐστὶ, χεσεῖω. 295

ΣΩΚΡΑΤΗΣ

οὐ μὴ σκώψει μηδὲ ποιήσεις ἄπερ οἱ τρυγοδαίμονες οὔτοι,
ἀλλ' εὐφήμει· μέγα γὰρ τι θεῶν κινεῖται σμήνος αἰδαῖς.

281 τηλεφανεῖς σκοπιάς.] Compare Hom. *Il. θ.* 557, ἐκ τ' ἔφανεν πᾶσαι σκοπιάι καὶ πρόνοες ἄκροι καὶ νᾶπαι. But more often σκοπιά is the height from which one looks. Cf. Pind. *Ol. I.* 86, Ὀλύμπου σκοπία. It might be over bold to venture on τηλεφανοῦς σκοπιάς ἀφορώμεθα.

281 ἄρδομέναν θ' ἱ. χ.] Dindorf (in *Poetae Scen.*) omits the conjunction: the construction is then harsh. Meineke says, 'locus nondum perpurgatus,' but keeps the τε, which seems better than the other: and Dindorf in his note reads ἄρδομέναν θ'.

285 ὄμμα γὰρ α.] The sun: which might naturally disperse vapours. The chorus are preparing to come on in human shape.

293-4. Cf. v. 394. The Scholast here tells us how stage thunder was made, namely by shingle rolling into a brazen vessel, the apparatus being beneath the stage.

296 τρυγοδαίμονες.] *i. e.* κακοδαίμονες τρυγῶδοι. Euripides, Cratinus, and other comic writers, introduced characters doing these unseemly acts. Schol.

298 σμήνος αἰδαῖς.] Meineke adopts from C. F. Hermann δαῖδες; which the Scholast may have had, for, after quoting Homer's ἀπὸ στόματος μέλιτος γλυκίων ῥέειν αὐδή, (not very applicable to the present passage) he adds, ὅπερ ἐστὶν ἐσμός, ταῦτεστι σμήνος, τῶν Ἀριστοφανοῦς φῶδων. With the common reading it will be, 'a mighty swarm of the goddesses are rousing themselves

ΧΟΡΟΣ

παρθένοι ὄμβροφόροι,
 ἔλθωμεν λιπαρὰν χθόνα Παλλάδος, εὐάνδρον γαῦν 300
 Κέκροπος ὀψόμεναι πολυήρατον
 οὐ σέβας ἀρρήτων ἱερῶν, ἵνα
 μυστοδόκος δόμος
 ἐν τελεταῖς ἀγίαις ἀναδείκνυται,
 οὐρανίοις τε θεοῖς δωρήματα, 305
 ναοὶ θ' ὑψερεφεῖς καὶ ἀγάλματα,
 καὶ πρόσοδοι μακάρων ἱερώταται,
 εὐστέφανοί τε θεῶν θυσίαι θαλάιαι τε,
 παντοδαπαῖς ἐν ὥραις, 310
 ἦρί τ' ἐπερχομένῳ Βρομία χάρις,
 εὐκελάδων τε χορῶν ἐρεθίσματα,

with song (to sing):' there was a sort of preliminary hum or buzzing before they broke out into song. Meineke's text will be, 'The goddesses are rousing (lit. there is being roused of the goddesses) a mighty swarm of song (-song as of a swarm).'

300 λιπαρὰν.] Cf. *Eg.* 1319, *Ach.* 640. Pindar had given it this name. *Isthm.* II. 30, *Nem.* IV. 29, and in a fragment quoted by the Scholiast here, λιπαρὰ καὶ αἰδιμοί, Ἑλλάδος ἔρεισμα, κλεινὰ Ἀθῆναι.

302 οὐ σέβας ἀρρ.] σέβας ἱερῶν = σεβαστὰ ἱερά, 'the worshipful unutterable rites,' the Eleusian mysteries.

305 οὐρανίοις τε θ. δ.] 'And where there are gifts to the gods of heaven,' no less than to those beneath the earth, as Demeter. This is added (says the Scholiast) to shew the great devoutness of Athens; other cities honour each their special god, Athens honours all. Thus St Pau. testifies (Act. Apost. xvii. 22) to the Athenians as δεισιδαιμονεστεροὶ and to the city as κατειδωλὸν πᾶσαν.

307 πρόσοδοι.] Cf. *Rac.* 396, καὶ σε θυσιαῖσι ἱεραῖσι προσοδοῖς τε

μεγάλαισι δίδπαντος, ὃ δέσποτ', ἀγαλοῦμεν αἰεὶ, and *As.* 854, προσοδία .. προσεῖναι θεοῖσι. The Scholiast explains θρησκείαι περὶ τοὺς βωμοὺς καὶ προσελύσεις. Processions, &c. would be προσοδοί. Herodotus (II. 58) joins πανηγυρεῖς, πομπάς, προσαγωγάς.

310 παντοδαπαῖς ἐν ὥραις.] This multitude of sacrifices and amusements is illustrated and confirmed by Pericles' speech (*Thuc.* II. 38): καὶ μὴν καὶ τῶν πόνων πλείστα ἀναπαύλας τῇ γνώμῃ ἐπορισάμεθα, ἀγῶσι μὲν γε καὶ θυσιαῖς διητησιαῖς νομίζοντες, ἰδίαις δὲ κατασκευαῖς εὐπρέπειαι, ὧν καθ' ἡμέραν ἢ τέρψις τὸ λυπηρὸν ἐκπλήσσει.

311 Βρομία χάρις.] 'The joy or delight of Bromius,' the joyous festival of Dionysus. The great Dionysia are chiefly meant, which took place about the 12th of Paphagion, answering to the beginning of our March. Cf. *Thuc.* v. 20, ἀμα ἦρι ἐκ Διονυσίων εὐθὺς τῶν ἀστικῶν. There were contests both of comedy and tragedy then, and a general gathering of the allies and of strangers. Cf. v. 609 of this play.

312 ἐρεθίσματα.] The Scholiast and one commentator confound ἐρέ-

καὶ Μοῦσα βαρύβρομος αἰλῶν.

ΣΤΡΕΨΙΑΔΗΣ

πρὸς τοῦ Διὸς ἀντιβολῶ σε, φράσον, τίνες εἶσ', ὦ Σώ-
κρατες, αὐται

αἱ φθεγξάμεναι τοῦτο τὸ σεμνόν; μῶν ἠρῶναί τινές εἰσιν; 315

ΣΩΚΡΑΤΗΣ

ἦκιστ', ἀλλ' οὐράνιαι Νεφέλαι, μεγάλαι θεαὶ ἀνδράσιν ἀργοῖς·
αἴπερ γνώμην καὶ διάλεξιν καὶ νοῦν ἡμῖν παρέχουσι
καὶ τερατεῖαν καὶ περίλεξιν καὶ κρούσιν καὶ κατάληψιν.

ΣΤΡΕΨΙΑΔΗΣ

ταῦτ' ἄρ' ἀκούσασ' αὐτῶν τὸ φθέγμ' ἢ ψυχὴ μου πεπόνηται,
καὶ λεπτολογεῖν ἤδη ζητεῖ καὶ περὶ καπνοῦ στενολεσχεῖν, 320
καὶ γνωμιδίῳ γνώμην νύξασ' ἑτέρῳ λόγῳ ἀντιλογῆσαι·
ὥστ' εἴ πως ἔστιν, ἰδεῖν αὐτὰς ἤδη φανερώς ἐπιθυμῶ.

ΣΩΚΡΑΤΗΣ

βλέπε νυν δευρὶ πρὸς τὴν Πάρνηθ'· ἤδη γὰρ ὄρω κατιούσας

θισμα and ἔρισμα. ἐρέθω, ἐρεθίζω, ἔρις are probably akin, but are certainly kept distinct in use. To illustrate ἐρ. χορῶν cf. Theocr. XXI. 21, ἤρεθον ὦδαν, and Eur. Bacch. 148, δρόμψ καὶ χοραῖς ἐρεθίζων. But it may be either 'the stirrings up of choruses,' or 'the stirring caused by choruses,' i. e. 'the soul-stirring strains of the voiceful choirs,' and in χορός dance as well as song is no doubt included.

313 βαρύβρομος.] Cf. Eur. Hel. 1351, βαρύβρομον αἰλόν; and Catull. Aige, 22, i. bicen ubi canit Phryx curvo grave calamo.

315 ἠρῶναί.] Compare ἠθέων for ἠθέων, Soph. Oed. Tyr. 18.

316 ἀργοῖς.] τοῖς φιλοσόφοις καὶ ποιηταῖς οἱ μὴδὲν ἄλλο μεταχειρίζονται ἢ περὶ λόγων σχολάζουσιν. Schol.

317 γνώμην.] 'Sententiousness, maxims.' Cf. Eq. 1379, γνωμοτυπικός, Ran 877, ἀνδρῶν γνωμοτύπων, and below, v. 950.

318 τερατεῖαν.] The art of saying things παράδοξα, and such as will rouse wonder in one's hearers. περίλεξις is περιπτολογία, 'round-about speaking,' 'verboseness,' Walsh. κρούσις is best explained by the passage referred to above from Eq. 1379, 80, καὶ σαφῆς καὶ κρουστικός, καταληπτικός τ' ἄριστα τοῦ θαυραβητικοῦ; without any necessary reference to κρουσιμετρεῖν or παρακρούειν. Walsh translates the two last nouns 'pulsion and prension,' rightly supposing that they were 'designedly obscure words by way of a hit at the pedantry of the philosopher.'

319 ταῦτ' ἄρ'.] The same use as in Acharn. 90, Eq. 125, and vv. 335, 350 of this play.

321 γνωμιδίῳ, κ.τ.λ.] To meet maxim with maxim, and logic with logic.

323 Πάρνηθ'.] Parnes, as a mountain, was a natural place to look to for clouds; but of course

ἤσυχῇ αὐτάς.

ΣΤΡΕΨΙΑΔΗΣ

φέρε, ποῦ; δείξον.

ΣΩΚΡΑΤΗΣ

χωροῦσ' αἶται πάνυ πολλαί,
διὰ τῶν κοίλων καὶ τῶν δασέων, αἶται πλάγαι.

ΣΤΡΕΨΙΑΔΗΣ

ὡς οὐ καθορῶ. τί τὸ χρῆμα; 325

ΣΩΚΡΑΤΗΣ

παρὰ τὴν εἴσοδον.

ΣΤΡΕΨΙΑΔΗΣ

ἤδη νυνὶ μόλις οὕτως.

ΣΩΚΡΑΤΗΣ

ἰὺν γέ τοι ἤδη καθορᾶς αὐτάς, εἰ μὴ λημᾶς κολοκύνταις.

ΣΤΡΕΨΙΑΔΗΣ

νῆ Δί' ἔγωγ', ὦ πολυτίμητοι, πάντα γὰρ ἤδη κατέχουσιν.

ΣΩΚΡΑΤΗΣ

ταύτας μέντοι σὺ θεᾶς οὔσας οὐκ ἤδης οὐδ' ἐνόμιζες;

ΣΤΡΕΨΙΑΔΗΣ

μὰ Δί', ἀλλ' ὀμίχλην καὶ δρόσον αὐτάς ἰγούμην καὶ κα-
πνὸν εἶναι. 330

they did not depend on the chance clouds which might be there: indeed, as Walsh shews, they could not have seen the mountain.

326 *παρὰ τὴν εἴσοδον*] Cf. *Av.* 296, οὐκ ἰδεῖν ἔτ' ἔσθ' ὑπ' αὐτῶν πετομένων τὴν εἴσοδον, when the chorus of birds come in. The Scholiast there tells us εἴσοδος λέγεται ἢ ὁ χορὸς εἰσεῖσιν ἐν τῇ σκηνῇ. The chorus seem to have poured in much in the same way in both plays, for in *The Birds* it is said ὠναξ Ἀπολλὸν τοῦ νέφους, ἰού, ἰού, κ.τ.λ., and here

v. 328, πάντα γὰρ ἤδη κατέχουσιν.

327 *λημᾶς κολοκύνταις.*] *λήμη* δε ἐστὶ τὸ πεπηγὸς δάκρυον Schol. And *λημᾶν χύτραις καὶ κολοκύνταις* was (Hesychius says) a proverb, ἐπὶ τῶν ἀμβλυωττώτων πανυ. Cf. *Plat.* 581, ἀλλ' ὦ κρονικαῖς λήμας βυτῶς λημῶντες τὰς φρένας ἀμφω.

329 *ἤδης*] Meineke has *ἤδησθ'*, and in *Eccl.* 551 it is *ἤδησθα*. *ἤδης* is certainly purer Attic than *ἤδεις*, which some MSS. have here: whether it is necessary to adopt always the form in -θα seems uncertain.

ΣΩΚΡΑΤΗΣ

οὐ γὰρ μὲ Δί' ἀλλ' ἴσθ' ὅτι πλείστους αὐται βόσκουσι
σοφιστὰς,

θουριομάντεις ἰατροτέχνας σφραγιδονυχαργοκομήτας,
κυκλίων τε χορῶν ἄσματοκάμπτας, ἄνδρας μετεωροφένακας,
οὐδὲν δρῶντας βόσκουσ' ἀργούς, ἕτι ταύτας μουσσοποιοῦσιν.

ΣΤΡΕΨΙΑΔΗΣ

ταῦτ' ἄρ' ἐποίουν ὑγράν Νεφελᾶν στρεπταυγλᾶν δάϊον
ὄρμᾶν,

335

πλοκάμους θ' ἑκατογκεφάλα Τυφῶ, πρημαινούσας τε θυέλλας,

331 οὐ γὰρ μὰ Δί' ἀλλ' ἴσθ'.] This is preferable to the common οἴσθ' ὅτι, which, as Hermann says, probably arose from ἀλλὰ dropping out and then ὅτι being written, to mend the metre. The common reading would mean, 'Why, don't you know that these clouds feed sophists?' which Strepsiades could hardly be supposed to know. The reading adopted means, 'No, they're not merely that (ὁμιχλη, κ.τ.λ.) but know that they, &c.'

332 θουριομάντεις.] 'Thurian seers,' i. e. seers like Lampron, one of the leaders of an Athenian colony to Thurium. He was a bit of a rogue, cf. *Av.* 521, *δταν ἐξαπατᾶ τι*; and the Scholiast there tells us that he got public commons in the Prytaneum, which may give force to βόσκουσι here. The clouds are the patrons of soothsayers, augurs, &c. because these draw their omens from heaven and the flight of birds.

ἰατροτέχνας.] Such doctors were publicly supported and fed. Bergler quotes from Hippocrates, *οικ ἐλάχιστον μέρος ξιμβάλλεται αστρονομίῃ εἰς ἰητρικὴν*.

σφραγιδονυχαργοκομήτας.] Philius' lexicon seems to explain the word as, 'αργοκομήται with rings of onyx stone.' And then αργοκομήται might be 'lazy long-haired fellows,' or 'light haired, oily-locked;' ἀργόθριξ is a compound found in the *Antipolyx*. The Scholiast first ex-

plains, 'with rings right up to and over the nails,' but then says, 'taking care of the nails, and paring them every day to make them very bright,' joining ὄνυχαργο. The notion of fop or coxcomb results, however we divide the word; and the whole line should probably be taken as applied to one set, fashionable quacks who combine pills and prophecy, and swell it about with fingers well-beringed and long hair.

333 κυκλίων τε χ.] Dithyrambic poets. Cf. *Av.* 1403, *κυκλιοδιδάσκαλον*, and *Pac.* 819, where Trygaeus in mid-air lights on ψυχὰς δὲ ἢ τρεῖς διθυραμβοδιδασκάλων. For κάμπτεω of music cf. *v.* 969, *κάμψειν τινα κάμπην*.

335. I now (says St.) know why these poets sang of the clouds in such fine language for their airy metaphors they got right solid payment. The Scholiast names Philoxenus as responsible for one of these phrases.

336 πλοκάμους.] Some poet had called the clouds πλ. ἔ. τ. The Lat. 'cirrus' is now applied to a certain form of cloud. For ἐκ. Τυφῶ cf. *Aesch. Prom. Vinct* 352, *δάϊον τέρας ἑκατογκάρηνον Τυφῶνα θούρον*.

πρημαινούσας.] Perhaps this should be 'swelling' or 'bursting' rather than 'blowing hard,' as L. and S. give it. Compare *πρήθειν* and *πρηστήρ*; and *νν.* 404—407.

εἴτ' ἀερίας διεράς γαμψοὺς οἰωνοὺς ἀερονηχεῖς,
 ὄμβρους θ' ὑδάτων δροσεράν Νεφελάν· εἴτ' ἀντ' αὐτῶν
 κατέπινον
 κεστράν τεμάχη μεγαλῶν ἀγαθῶν, κρέα τ' ὀρνίθεια κιχηλῶν.

ΣΩΚΡΑΤΗΣ

διὰ μέντοι τάσδ' οὐχὶ δικαίως;

ΣΤΡΕΨΙΑΔΗΣ

λέξον δὴ μοι, τί παθοῦσαι, 340
 εἴπερ Νεφέλαι γ' εἰσὶν ἀληθῶς, θνηταῖς εἴξασι γυναιξίν;
 οὐ γὰρ ἐκεῖναί γ' εἰσὶ τοιαῦται.

ΣΩΚΡΑΤΗΣ

φέρε, ποῖαι γὰρ τινές εἰσιν;

ΣΤΡΕΨΙΑΔΗΣ

οἶκ οἶδα σαφῶς· εἴξασιν δ' οὖν ἐρίοισιν πεπταμένοισι,

337 ἀερίας διεράς] So Reisch reads. Vulg ἀερίας, διεράς, in which there is nothing uncommon or that sounds dithyrambic: nor is Brunck's ἀερίους, διερίους satisfactory. The reading adopted is also taken by Walsh: 'crook-taloned air-swimming fowls of the watery realm of heaven.' The substantival use of ἀερία is curious; but so the phrase ought to be, that it may be instanced at all.

338 ἀντ' αὐτῶν] Cf. *Eg* 1345, εἴτ' ἐξαπατήσας σ' ἀντὶ τούτων ψ-χετο.

339 κρέα τ' ὀ. κ.] Hermann refers to *Ran.* 553, καὶ κρέα γε πρὸς τούτοιςιν, and *Iac.* 1282, βοῶν κρέα καθχενας Ἰππων, for the ὀ in κρέα. The Doric form κιχηλῶν is noticed by Eustathius, and is used here in imitation and ridicule of the dithyrambic writers.

340 διὰ μέντοι τάσδ' ὀ. δ.] Mitchell in his note on Cumberland's translation makes Socrates say that 'such luxuries were ill-deserved for such bombastical performances;' and in his edition explains it, 'Do they not justly praise them in return for their

dinners?' Both renderings are wrong. Socrates means to assent to Strepsiades, and says, 'Yes, indeed, and are they not deservedly thus paid for their court to these goddesses: do not goddesses like these, praised in such terms, full well earn for them their dinners?' διὰ τῶσδε (ἐπαινουμένας) οὐχὶ δικαίως (καταπίνουσι):

340 τί παθοῦσαι, εἴξασι γ.] 'What ails the clouds, to become like women?' Cf. *Ach.* 826, and the note there on τί μαθῶν. The distinction between τί μαθῶν and τί παθῶν may always be brought out, the former (as L. and S. say) referring to a μάθος (something founded on reason, judgment, instruction, teaching); the latter to a πάθος (a feeling state, impulse, or external influence). Yet of course the questioner may generally use either at pleasure.

341 εἴξασι.] For the form cf. *Eur. Hel.* 497.

342 ἐκεῖναί γ'.] 'Those in the heavens.'

343 δ' οὖν] MS. *Rav* has γοῦν, which might, as far as the sense is concerned, stand: 'it's not women

κοῦχί γυναιξίν, μὰ Δί, οὐδ' ὀτιοῦν· αὐται δὲ ῥίνας ἔχουσιν.

ΣΩΚΡΑΤΗΣ

ἀπόκριναί νυν ἄττ' ἂν ἔρωμαι.

ΣΤΡΕΨΙΑΔΗΣ

λέγε νυν ταχέως ὃ τι βοίλει. 345

ΣΩΚΡΑΤΗΣ

ἤδη ποτ' ἀναβλέψας εἶδες νεφέλην Κενταύρω ὁμοίαν
ἢ παρδάλει ἢ λύκῳ ἢ ταύρῳ;

ΣΤΡΕΨΙΑΔΗΣ

νῆ Δί' ἔγωγ'. εἶτα τί τοῦτο;

ΣΩΚΡΑΤΗΣ

γίγνονται πάνθ' ὃ τι βοίλονται· κἄτ' ἦν μὲν ἴδωσι κομήτην,
ἄγριόν τινα τῶν λασίων τούτων, οἷον περ τὸν Ξενοφάντου,
σκώπτουσαι τὴν μανίαν αὐτοῦ Κενταύροις ἤκασαν αἰτάς.

ΣΤΡΕΨΙΑΔΗΣ

τί γὰρ, ἦν ἄρπαγα τῶν δημοσίων κατίδωσι Σίμωνα, τί
δρῶσιν; 351

at any rate, but wool or the like, that the clouds resemble'

344 ῥίνας.] And probably conspicuous noses (says Wieland), as was usual on actors' masks.

346. Porson brings two similar passages in Shakspeare, *Hamlet*, Act III. end of Sc. 2, '*Ham* Do you see yonder cloud that's almost in shape of a camel? *Pol.* By the mass, and 'tis like a camel, indeed. *Ham.* Methinks it is like a weasel. *Pol.* It is backed like a weasel. *Ham.* Or like a whale. *Pol.* Very like a whale.' And *Antony and Cleopatra*, Act IV. Sc. 14, 'Sometimes we see a cloud that's dragonish; A vapour sometime like a bear or lion, A tower'd citadel, a pendent rock, A forked mountain, or blue promontory with trees upon 't, that nod unto the world, And mock our eyes with air: thou hast seen these signs; They are black vespers' pageants.' And Dobree adds the fol-

lowing, from Jeremy Taylor's *Worthy Communicant*, p. 8, 'We sometimes espie a bright cloud form'd into an irregular figure: when it is observed by unskilful and fantastic travellers, it looks like a centaur to some, and as a castle to others: some tell that they saw an army with banners and it signifies war; but another wiser than his fellow says it looks for all the world like a flock of sheep, and foretells plenty; and all the while it is nothing but a shining cloud, by its own mobility and the activity of the wind cast into a contingent and inartificial shape.'

349 τὸν Ξενοφάντου.] Hieronymus, a dithyrambic poet. Cf. *Ach.* 338, λαβὲ δ' ἐμοῦ γ' ἔνεκα παρ' Ἱερωνύμου σκοτοδασυπυκνότητιχά τω' Ἰλίδος κομήην, where the Scholiast says, ἐκωμωδεῖτο ὡς πᾶν κομῶν.

351 Σίμωνα.] Cf. v 399. The Scholiast quotes of him from Euripus, ἐξ Ἡρακλεως ἀργύριον ὑφέλλετο.

ΣΩΚΡΑΤΗΣ

ἀποφαίνουσαι τὴν φύσιν αὐτοῦ λύκοι ἐξαίφνης ἐγένοντο.

ΣΤΡΕΨΙΑΔΗΣ

ταῦτ' ἄρα, ταῦτα Κλεώνυμον αὐται τὸν ῥίψασπι χθὲς
ἰδοῦσαι,
ὅτι δειλότατον τοῦτον ἐύρων, ἔλαφοι διὰ τοῦτ' ἐγένοντο.

ΣΩΚΡΑΤΗΣ

καὶ νῦν γ' ὅτι Κλεισθένη εἶδον, ὄρᾳς, διὰ τοῦτ' ἐγένοντο
γυναῖκες. 355

ΣΤΡΕΨΙΑΔΗΣ

χαίρετε τοίνυν, ὦ δέσποιναι· καὶ νῦν, εἴπερ τιμὴ κάλλος,
οὐρανομήκη ῥήξατε κάμοι φωνὴν, ὦ παμβασίλειαι.

ΧΟΡΟΣ

χαῖρ', ὦ πρεσβῦτα παλαιογενές, θηρατὰ λόγων φιλομοίσιων·
σύ τε, λεπτοτάτων λήρων ἱερεῦ, φράζε πρὸς ἡμῶς ὅ τι
χρηζέεις·

οἱ γὰρ ἂν ἄλλω γ' ὑπακοίσοιμεν τῶν νῦν μετεωροσο-
φιστῶν 360

πλὴν ἢ Προδίκω, τῷ μὲν σοφίας καὶ γνώμης οὐνεκα, σοὶ δὲ,
ὅτι βρενθῆει τ' ἐν ταῖσιν ὁδοῖς καὶ τῷφθαλμῷ παραβάλλεις,

353 ταῦτ' ἄρα.] This line should of course be given to Strepsiades, not continued to Socrates as in *Poet. Scen.* (1846) For Cleonymus cf. *Ach.* 88, *Eg.* 1372, *Vesp.* 592, *Κολακῶνυμοι ἀσπιδαποβλής.*

354 ἔλαφοι.] Cf. *Hom. Il.* a. 225, *αἰνοβαρές, κυνὸς ὄμματ' ἔχων, κραδίην δ' ἔλαφοιο.*

355 Κλεισθένη.] Cf. *Ach.* 118, *Eg.* 1374.

357 οὐρανομήκη.] A big word, repeated in v. 459. Aeschylus uses it (*Ag.* 92) of a flame, ἄλλη δ' ἄλλοθεν οὐρανομήκης λαμπρᾶ ἀνίσχει. Aristotle seems to have thought it rather bombastic, but allowable sometimes, *συγγνώμη γὰρ ὀργιζομένῳ καὶ πᾶν φάναι οὐρανόμηκες ἢ πελώριον,*

Rhet. III 7.

361 Προδίκω.] Best known for his work on the choice of Hercules; cf. *Xen. Mem.* II. 1. 21. Cf. also *Plat. Cratyl.* 384; *Protag.* 341. In *An.* 694 the chorus of birds scout his teaching *περὶ τῶν μετεώρων*: and the praise given to him here by the chorus of clouds is of course in their character as Socratic sophists.

362 βρενθῆει.] Cf. *Plat. Symp.* 221 B, *ἔπειτα ἐμοίγε ἔδοκει, ὦ Ἀριστόφανες, τὸ σὸν δὴ τοῦτο, καὶ ἐκεῖ διαπορεύεσθαι ὡσπερ καὶ ἐνθαδε βρενθόμενοι καὶ τῷφθαλμῷ παραβάλλον, ἡρέμα παρασκοπῶν καὶ τοὺς φίλους καὶ τοὺς πολεμίους, δῆλος ὢν παντὶ καὶ πάνυ πόρρωθεν ὅτι εἰ τις ἄσεται τούτου τοῦ ἀνδρὸς μάλα ἐβρωμένως*

κάνυπόδητος κακὰ πόλλ' ἀνέχει κάφ' ἡμῖν σεμνοπροσωπεῖς.

ΣΤΡΕΨΙΑΔΗΣ

ὦ Γῆ τοῦ φθέγματος, ὡς ἱερὸν καὶ σεμνὸν καὶ τερατώδες.

ΣΩΚΡΑΤΗΣ

αὐται γάρ τοι μόναί εἰσι θεαί· τᾶλλα δὲ πάντ' ἐστὶ
φλύαρος. 365

ΣΤΡΕΨΙΑΔΗΣ

ὦ Ζεὺς δ' ἡμῖν, φέρε, πρὸς τῆς Γῆς, οὐλύμπιος οὐ θεὸς
ἐστίν;

ΣΩΚΡΑΤΗΣ

ποῖος Ζεὺς; οὐ μὴ ληρήσεις· οὐδ' ἔστι Ζεὺς.

ΣΤΡΕΨΙΑΔΗΣ

τί λέγεις σύ;

ἀλλὰ τίς ἔει; τουτὶ γὰρ ἔμοιγ' ἀπόφηναι πρῶτον ἀπάντων.

ΣΩΚΡΑΤΗΣ

αὐται δῆπον· μεγάλοις δέ σ' ἐγὼ σημείοις αὐτὸ διδάξω.
φέρε, ποῦ γὰρ πάποτ' ἄνευ Νεφελῶν ἔοντ' ἤδη τεθέασαι;
καίτοι χρῆν αἰθρίας ἕιν αὐτὸν, ταύτας δ' ἀποδημεῖν. 371

ΣΤΡΕΨΙΑΔΗΣ

νῆ τὸν Ἀπόλλω, τουτό γέ τοι δὴ τῷ νῦν λόγῳ εὖ προσέφυσας·

ἀμυνεῖται. The word is again used, *Pac.* 26, of the beetle giving itself airs. Socrates' bearing must have been stately; his eyes giving quiet but dangerous sidelong glances, without his deigning to turn the head. *ταυρηδὸν ὄρεῖς*, Schol.

363 *κάνυπόδητος κ. π. α.*] In the *Symposium* (p. 220) instances of Socrates' hardness are given, especially that *ἀνυπόδητος διὰ τοῦ κρυστάλλου ῥῆον ἐπυρεύετο ἢ οἱ ἄλλοι ὑποδεδεμένοι*.

365 *αὐται γάρ τοι*.] MS. *Ραν. μοι*; but *τοι* is the better; '(their voice may well be *ἱερὸν κ.τ.*) for these are your only true goddesses,' &c.

368 *τίς ἔει*;] Commonly in Greek the nominative to *ἔει* is left unex-

pressed, but sometimes it is *θεὸς* (*Herod.* II. 13), or *Ζεὺς*, as *ἔει μὲν ὁ Σδεῖν ἐκ δ' ὄρανῳ μέγας χειμῶν ἴη Αἰκαεὺς*. *Strepesades* says, 'What! no Zeus? but we say, "he rains:" who rains?'

371 *καίτοι χρῆν*.] Similarly *Lucretius* (VI. 400) argues that it is not Jove that thunders: '*Denique cum nunquam caelo jacit undique puro Juppiter in terras fulmen sonitusque profundit.*'

αἰθρίας.] *Dindorf* quotes an instance of *αἰθρίας* from *Cratinus*. Cf. *Plut.* 1129 for *αἰθρίαν*.

372 *τοι δὴ τῷ νῦν*.] *Porson's* correction for *τοι τῷ νῦν*.

προσέφυσας.] ἤρμωσα, *Cl. Cl.*

καίτοι πρότερον τὸν Δι' ἀληθῶς ᾤμην διὰ κοσκίνου οἶρεῖν.
ἀλλ' ὅστις ὁ βροντῶν ἐστὶ φράσον· τοῦτό με ποιεῖ τετρε-
μαίνειν.

ΣΩΚΡΑΤΗΣ

αὐται βροντῶσι κυλινδόμεναι.

ΣΤΡΕΨΙΑΔΗΣ

τῷ τρόπῳ, ᾧ πάντα σὺ τολμῶν; 375

ΣΩΚΡΑΤΗΣ

ὅταν ἐμπλησθῶσ' ὕδατος πολλοῦ κἀναγκασθῶσι φέρεσθαι
κατακρημνάμεναι πλήρεις ὄμβρου, δι' ἀνάγκην εἶτα βαρεῖαι
εἰς ἀλλήλας ἐπίπτουσαι ῥήγνυνται καὶ παταγοῦσιν.

ΣΤΡΕΨΙΑΔΗΣ

ὁ δ' ἀναγκάζων ἐστὶ τίς αὐτάς, οὐχ ὁ Ζεὺς, ὥστε φέρεσθαι

ΣΩΚΡΑΤΗΣ

ἦκιστ', ἀλλ' αἰθέριος δῖνος.

ΣΤΡΕΨΙΑΔΗΣ

Δῖνος; τουτί μ' ἐλελήθειν, 380

Aesch. *Supp.* 276, ταῦτ' ἀληθῆ πάντα προσφύσω λόγῳ. 'You clinch this well' may give the sense, though not with the same metaphor from the close clinging of what has growth or life.

376—8 ὅταν . παταγοῦσιν] An account of thunder something like that of Epicurus, who says it is caused κατὰ ῥήξεις νεφῶν καὶ διαστάσεις, and more intelligible than Aristotle's in Bk. II. c. 9 of his *Meteorologica*.

377 ὄμβρου, δι' ἀνάγκην εἶτα.] 'When they are water-laden and forced to move they then, coming into collision, burst perforce with a noise.' This seems the best ordering of the words: δι' ἀνάγκην is taken with ῥήγνυνται; cf. v. 405, δι' ἀνάγκης ῥήξαι.

379. Yes, but your 'forced' and 'perforce' don't get rid of the question, who is the 'forcing agent'? the

νεφεληγερέτης up aloft, who makes them 'move on.'

380 δῖνος.] Socrates means by δῖνος 'a whirling round,' a principle of circular motion, which, as some old philosophers thought, governed the universe. Lucretius expresses this by 'turbo' and 'caeli turbo,' Bk. VI. 624, 631. Strepsiades does not understand what he means by his new prime mover, but it is doubtful whether here (as the Scholiast supposes) he understands δῖνος in its later sense of a pitcher. δῖνος sounded perhaps to Strepsiades as if it might be a proper name of a deity, being not very unlike the oblique cases of Zeus; cf. v. 826. Euripides took up with the 'dinetic' theories apparently; cf. *Alcest.* 244, οὐράναι δῖναι νεφέλας δρομαίου. Compare also Eur. *Phoeniss.* 163, ἀνεμώκεσι δῖναις of our poet in *An.* 697.

ὁ Ζεὺς οὐκ ὦν, ἀλλ' ἀντ' αὐτοῦ Δῖνος νυνὶ βασιλείων.
ἀτὸρ οὐδέν πω περὶ τοῦ πατάγου καὶ τῆς βροντῆς μ' ἐδίδαξας.

ΣΩΚΡΑΤΗΣ

οὐκ ἤκουσάς μου τὰς Νεφέλας ὕδατος μεστὰς ὅτι φημὶ
ἐμπιπτούσας εἰς ἀλλήλας παταγεῖν διὰ τὴν πυκνότητα;

ΣΤΡΕΨΙΑΔΗΣ

φέρε τουτὶ τῷ χρῆ πιστεύειν;

ΣΩΚΡΑΤΗΣ

ἀπὸ σαυτοῦ ἴγώ σε διδάξω. 385

ἤδη ζωμοῦ Παναθηναίοις ἐμπλησθεῖς εἶτ' ἐταράχθης,
τὴν γαστέρα, καὶ κλόνος ἐξαίφνης αὐτὴν διεκορκορύγησεν;

ΣΤΡΕΨΙΑΔΗΣ

νῆ τὸν Ἀπόλλω, καὶ δεινὰ ποιεῖ γ' εὐθύς μοι, καὶ τετάρ-
ρακται

χῶσπερ βροντῆ τὸ ζωμίδιον παταγεῖ καὶ δεινὰ κέκραγεν·
ἀτρέμας πρῶτον παππάξ παππάξ, κᾶπειτ' ἐπάγει πα-
παπαππάξ, 390

χῶταν χέζω, κομιδῆ βροντᾶ παπαπαππάξ, ὥσπερ ἐκεῖναι.

ΣΩΚΡΑΤΗΣ

σκέψαι τοίνυν ἀπὸ γαστριδίου τυννουτουὶ οἷα πέπορδας·
τὸν δ' αἶρα τόνδ' ὄντ' ἀπέραντον, πῶς οὐκ εἰκὸς μέγα
βροντῶν;

ΣΤΡΕΨΙΑΔΗΣ

ταῦτ' ἄρα καὶ τῶνόματ' ἀλλήλοιν, βροντῆ καὶ πορδῆ, ὁμοίω.

ἐλελήθειν.] So Meineke, adding the ν paragoric to the vulg. ἐλελήθει. Dindorf has ἐλελήθη. The purest Attic in this tense is probably η (εα), $\eta\varsigma$ (-εας), $\eta\varsigma$, $\eta\iota\upsilon$ (-εε, -εεν).

381 ὁ Ζεὺς οὐκ ὦν.] Strepades, no doubt, knew the commonly received succession: Uranus, Cronus, Zeus (cf. Aesch. *Ag.* 168-172; *Prom. F.* 957); but the last death and accession had escaped him.

387 διεκορκορύγησεν.] κορκορύγη is said to be properly used of this intestinal rumbling: in *Lac.* 99: it

is used in the plural of the din of war.

394 ταῦτ' ἄρα.] It is plainly best to give this line to Strepades. Cf. above $\nu\upsilon$ 335, 353.

ὁμοίω.] ἔπαξε παρὰ τὸ ὁμοιοκατάληκτον. Schol. This ὁμοιοτης may not be at once clear. Walsh remarks that 'a kind of rhyme was much used in the old Spanish theatrical writers, according to which two dissyllables that contain the same two vowels in the same order are considered to rhyme to each

ἀλλ' ὁ κεραυνὸς πόθεν αὐτὸν φέρεται λάμπων πυρὶ, τοῦτο
 διδάξον, 395

καὶ καταφρύγει βάλλων ἡμᾶς, τοὺς δὲ ζῶντας περιφλύει;
 τοῦτον γὰρ δὴ φανερώς ὁ Ζεὺς ἴησ' ἐπὶ τοὺς ἐπιόρκους.

ΣΩΚΡΑΤΗΣ

καὶ πῶς, ὦ μῶρε σὺ καὶ Κρονίων ὄζων καὶ βεκκεσέληνε,
 εἵπερ βάλλει τοὺς ἐπιόρκους, πῶς οὐχὶ Σίμων' ἐνέπρησεν
 οὐδὲ Κλεώνυμον οὐδὲ Θέωρον; καίτοι σφόδρα γ' εἶσ' ἐπί-
 ορκοί 400

ἀλλὰ τὸν αὐτοῦ γε νεῶν βάλλει καὶ Σούνιον ἄκρον Ἀθηνέων
 καὶ τὰς δρυὺς τὰς μεγάλας· τί μαθῶν; οὐ γὰρ δὴ δρυὺς γ'
 ἐπιορκεῖ.

other; e. g. "drama" to "rascal," "lover" to "nonsense," and so on. Aristophanes certainly, in his substitutions of one word or other by way of surprize (παρὰ προσδοκίαν), is content if the words be of the same length and quantity so as to occupy the same place in his verse, if the vowel-sounds be the same or even tolerably similar. For instances, cf. *Ach.* 582, μάρμορα for γόργονα, 849 μοιχὸν for κῆπον, 1026 ἐν πᾶσι βολίτοις for ἐν πᾶσιν ἀγαθοῖς; to which many might be added from every play. There is also the imitative jingle which we may exemplify from *Ach.* 1122, &c., where κριβανίτας is meant to be a mocking echo of κιλίβαντας. Here, however, the likeness is rather closer. πορδῆ might easily, with the ρ well rolled, become nearly πορδῆ (cf. καρδία, κραδία, καρτερός, κρατερός, &c.); and βροντή might be modified into βροδτή, βροδῆ. The actor would have to manage the pronunciation so as to bring out comically and strikingly the ὁμοιότης. The pun on βυρσων for μυσίνην in *Lg.* 59 rests on the easy substitution of β for μ, one labial for another.

398 Κρονίων ὄζων.] In v. 919, 1070, Κρόνος and Κρονίππος are similarly used.

βεκκεσέληνε.] The crucial experi-

ment of Psammetichus, which settled βεκός to be the oldest word for 'bread,' and the Phrygians the most ancient people, is told in Herod. 11. 2. The Arcadians claimed precedence of the moon; and were called προσέληνοι. Cf. Ap. Rhod. IV. 264, Ἀρκάδες οὐ καὶ προσθε σελήναιτι ὑδέονται ζῶειν φηγὸν ἔδοντες ἐν σβρῆσιν.

400 Θέωρον.] A flatterer, cf. *Vesp.* 45.

401 τὸν αὐτοῦ κ τ λ.] So Lucr. VI 387=392, Quod si Jupiter atque alii fulgentia divi terrifico quantant sonitu caelestia templa, et jacunt ignem quo quouquest cumque voluptas, cur quous incautum scelus aversabile cumquest non faciunt idēi flammās ut fulguris halent pectore perfixo? and 417—422, Postremo cur sancta deum delubra suasque discutit infesto praeclaras fulmine sedes, et bene facta deum frangit simulacra, susque demit imaginibus violento vulnere honorem? Atque cur plerumque petit loca, plurimaque ejus montibus in summis vestigia cernimus ignis?

401 Σούνιον ἄκρον Ἀθηνέων.] Cf. Hom. *Od.* γ. 278, ἀλλ' ὅτε Σούνιον ἱρὸν ἀφικόμεθ' ἄκρον Ἀθηνέων.

402 τί μαθῶν;] This appears to rest on the better MS. authority. τί παθῶν Meia.

ΣΤΡΕΨΙΑΔΗΣ

οὐκ οἶδ' ἀτὰρ εὖ σὺ λέγειν φαίνει. τί γάρ ἐστιν δῆθ' ὁ
κεραυνός;

ΣΩΚΡΑΤΗΣ

ὅταν ἐς ταύτας ἄνεμος ξηρὸς μετεωρισθεὶς κατακλεισθῆ,
ἔνδοθεν αὐτὰς ὥσπερ κίστιν φυσᾷ, κῦπειθ' ὑπ' ἀνάγκης
ρήξας αὐτὰς ἔξω φέρεται σοβαρὸς διὰ τὴν πυκνότητα, 406
ὑπὸ τοῦ ροίβδου καὶ τῆς ῥύμης αὐτὸς ἑαυτὸν κατακάων.

ΣΤΡΕΨΙΑΔΗΣ

νῆ Δί', ἐγὼ γοῦν ἀτεχνῶς ἔπαθον τουτί ποτε Διασίοισιν.
ᾧπτων γαστέρα τοῖς συγγενέσιν, κατ' οὐκ ἔσχων ἀμελήσας·
ἢ δ' ἄρ' ἐφυσᾷτ', εἴτ' ἐξαίφνης διαλακήσασα πρὸς αὐτὸ 410
τῷφθαλμῷ μου προσετίλησεν καὶ κατέκαυσεν τὸ πρόσωπον.

ΧΟΡΟΣ

ὦ τῆς μεγάλης ἐπιθυμήσας σοφίας ἄνθρωπε παρ' ἡμῶν,

404—407 A good comment on this is Lucr. vi. 124—131. Cum subito validi venti collecta proce la nubibus intorsit sese conclusaque iisdem turbine versanti magis ac magis unclaque nubem cogit uti fiat spisso cava corpore circum, post, ubi comminuit vis ejus et impetus acer, tum perterricrepro sonitu dat scissa fragorem. Nec mirum, quum plena animae vensacula parva saepe ita dat magnam sonitum displosa repente. Also L. 276—79. Ins. nuatus ibi vortex versatur in arto et calidus acut fulmen fornacibus intus, nam duplici ratione accenditur, ipse sijn cum mobilitate calescit et e contagibus ignis.

407 ροίβδου.. ῥύμης.] Cf. Av. 1182, ῥύμη τε καὶ πτεροῖσι καὶ ροιζήμασι, and Aesch. Empt. 404, πτερῶν ἀτερ ροιβδούσα κόλπῳ αἰγίδας.

409 ἔσχων.] οὐκ ἔσχισα. εἰώθασι δὲ κεντεῖν καὶ σχίζειν διοδὸν χαριζόμενοι τῷ πνεύματι. Schol. Walsh quotes a receipt for 'The Scotch Haggis,' in which is the caution 'prick the bag with a large needle, when it first swells in the pot, to

prevent bursting.'

412—417. Diogenes Laertius quotes these lines, with differences which Dindorf reasonably thinks slips of memory, and therefore does not change the text to agree with them. Meineke takes most of Diogenes' variations. They are διὰξεις (corr. from διαξῆς) for γενήσεται, εἰ [γὰρ] μν. for εἰ μν. εἰ, γνώμη for ψυχῆ, κοῦκ ἔτι... οὐθ'... οὐτε .. οὐτ'... οὐτ' for καὶ μὴ... μὴθ'... μὴτε .. μὴτ'... μὴτ', ἀριστων for ἀριστῶν, κἀδδηφαγίας for γυμνασίων, ἀνοήτων for ἀνοήτων. The sense of εἰ μνημῶν εἰ κ τ. λ. seems the better: 'How happy will you be, if only you can stand the severities of study,' say the Chorus; 'Oh! as for endurance,' says Strepsiades, 'never fear. I'm a perfect anvil.' But with Meineke's text it must be, 'How happy will you be, for you are,' &c., which does not suit so well with the encouraging ἀλλ' οὐνεκα τούτων ἀμέλει θαρρῶν. And Re: sig seems to be responsible for the γάρ, not Diogenes. The second εἰ in v. 414 may have slipped out by a copyist's error from the

ὡς εὐδαίμων ἐν Ἀθηναίοις καὶ τοῖς Ἑλλησι γενήσει,
εἰ μνήμων εἶ καὶ φροντιστὴς καὶ τὸ ταλαίπωρον ἔνεστιν
ἐν τῇ ψυχῇ, καὶ μὴ κάμνεις μὴθ' ἔστως μῆτε βαδίζων, 415
μῆτε ῥιγῶν ἄχθει λίαν, μὴτ' ἀριστῶν ἐπιθυμεῖς,
οἴνου τ' ἀπέχει καὶ γυμνασίων καὶ τῶν ἄλλων ἀνοήτων,
καὶ βέλτιστον τοῦτο νομίζεις, ὅπερ εἰκὸς δεξιὸν ἄνδρα,
νικᾶν πράττων καὶ βουλευῶν καὶ τῇ γλώττῃ πολεμίζων;

ΣΤΡΕΨΙΑΔΗΣ

ἀλλ' ἔνεκέν γε ψυχῆς στερρᾶς δυσκολοκοίτου τε μερί-
μνης, 420
καὶ φειδωλοῦ καὶ τρυσιβίου γαστρὸς καὶ θυμβρεπιδείπνου,
ἀμέλει θαρρῶν, οὔνεκα τούτων ἐπιχαλκεύειν παρέχοιμ' ἄν.

ΣΩΚΡΑΤΗΣ

ἄλλο τι δῆτ' οἶν νομιεῖς ἤδη θεὸν οὐδὲν πλὴν ἄπερ ἡμεῖς,
τὸ Χάος τουτὶ καὶ τὰς Νεφέλας καὶ τὴν γλώτταν, τρία
ταυτί;

ΣΤΡΕΨΙΑΔΗΣ

οἶδ' ἄν διαλεχθεῖην γ' ἀτεχνῶς τοῖς ἄλλοις, οὐδ' ἄν ἀπαν-
τῶν' 425

text of Diogenes, who quoted from memory with the wrong negatives and other unimportant variations. A recollection of the enormous appetites of athletes might suggest to him ἀδηφαγίας for γυμνασίων.

417 γυμνασίων καὶ ἀνοήτων.] Training of the body, and sensual, un-intellectual things. But Socrates did not really reject γυμναστική in proper measure.

420—23. Bergler quotes from Aristophan's Pythagorean scholar a similar profession of hardness. πρὸς μὲν τὸ πεινῆν ἐσθλεῖν τε μὴδὲ ἐν, νόμιζ' ὄραν Τιθύμαλλον ἢ Φιλιππίδην· ὕδωρ δὲ πίνειν, βάτραχον ἀπολαύσαι θυμῶν λαχάνων τε, κάμπην πρὸς τὸ μὴ λουσθαι, ῥυπον· ὑπαθριον χειμῶνα διάγειν, κόψιχον· πνίγος ὑπομεινας καὶ μεσημβρίας λαλεῖν, τέττιγ'· ἐλαιῶ μῆτε χρῆσθαι μὴθ' ὄραν, κονιορτῶν· ἀκνυπόδητον ὄρθρου περιπατεῖν, γέραρον· καθεῦδει δ' οὐδὲ μικρὸν, νυκτερινῶν.

423 ἄλλο τι δῆτ' οἶν . . οὐδὲν.] Bentley, followed by Dindorf and Meineke, changed οὐδένα here to οὐδέν: 'Will you then henceforth hold nothing else to be a god save what we do?' Dindorf says 'alienissimum est quum omnino ab Aristophane tum praesertim ab hoc loco Platonum illud ἄλλο τι pro ἄλλο τι ἢ dictum (= nonne?)' Lexicons certainly give no instance of it from Aristophanes; otherwise, for the sense of this passage, οὐδένα retained, with ἄλλο τι nonne, would do equally well: 'Will you not then henceforth believe in no god save what we do?' Hermann prefers οὐ to οἶν, the doubling of the negative being so common in Greek.

424 γλώτταν.] Euripides in *Ran.* 892 invokes thus his ἰδιῶται θεοί; αἰθήρ ἔμον βασκῆμα καὶ γλώττης στρόφιγξ.

425. Strepsiades assures the Cho-

οἶδ' ἂν θύσαιμ', οἶδ' ἂν σπείσαιμ', οἶδ' ἐπιθείην λιβανωτόν.

ΧΟΡΟΣ

λέγε νυν ἰμῖν ὅ τι σοι δρῶμεν θαρρῶν, ὡς οἶκ' ἀτυχήσεις,
ἡμῶς τιμῶν καὶ θαυμάζων καὶ ζητῶν δεξιὸς εἶναι.

ΣΤΡΕΨΙΑΔΗΣ

ὦ δέσποιναι δέομαι τοίνυν ὑμῶν τουτὶ πάννυ μικρὸν, 429
τῶν Ἑλλήνων εἶναί με λέγειν ἑκατὶν σταδίοισιν ἄριστον.

ΧΟΡΟΣ

ἀλλ' ἔσται σοι τοῦτο παρ' ἡμῶν· ὥστε τὸ λοιπὸν γ' ἀπὸ
τουδὶ

ἐν τῷ δήμῳ γνώμας οὐδεὶς νικήσει πλείονας ἢ σύ.

ΣΤΡΕΨΙΑΔΗΣ

μή μοί γε λέγειν γνώμας μεγάλας· οὐ γὰρ τούτων ἐπιθυμῶ,
ἀλλ' ὅσ' ἐμαυτῷ στρεψοδικῆσαι καὶ τοὺς χρήστας διολι-
σθεῖν.

ΧΟΡΟΣ

τείξει τοίνυν ὧν ἰμέλρεις· οὐ γὰρ μεγάλων ἐπιθυμεῖς. 435
ἀλλὰ σεαυτὸν παράδος θαρρῶν τοῖς ἡμετέροις προπόλοισιν.

ΣΤΡΕΨΙΑΔΗΣ

δράσω τοῦθ' ἰμῖν πιστεύσας· ἢ γὰρ ἀνάγκη με πιέζει
διὰ τοὺς ἵππους τοὺς κοππατίας καὶ τὸν γάμον, ὅς μ'
ἐπέτριψεν.

ἡν οἶν χρήσθων ὅ τι βούλονται.

τουτὶ τό γ' ἐμὸν σῶμ' αὐτοῖσιν

440

παρέχω τύπτειν, πεινῆν, διψῆν,

rus that he will cut all the rest dead
if he meets them.

427 δρῶμεν] Conj. mood, 'what
we are to do for you.'

430 ἑκατὸν σταδίοισιν.] Cf. *Can.*
91. Εὐριπίδου πλεῖν ἢ σταδίων λαλί-
στερα.

434 ἀλλ' ὅσ' ἐμ. στ.] 'But I
want to speak just so far as to wrest
the right for myself.' On στρεψοδι-
κῆσαι, the Scholast says: πρὸς ταύ-
την δὲ τὴν λέξιν καὶ τὸ δράμα πε-

ποιηται τῷ γέροντι Στρεψιάδῃ. Cf.
Av. 1468, στρεψοδικαπανουργίαν.

436 προπόλοισιν] ὑπηρέταις. νεω-
κόροις. Cf. The word is especially
used of sacred service in temples,
&c.

439 χρήσθων] MSS. χρησθων
ἀτεχνῶς. Brunck omitted ἀτεχνῶς,
which perhaps crept in from v. 433.
Cobet and Meincke retain ἀτεχνῶς,
omitting χρήσθων, and retaining the
stop after βούλονται.

αἰχμεῖν, ῥιγῶν, ἀσκὸν δείρειν,
 εἶπερ τὰ χρέα διαφευξοίμαι,
 τοῖς ἀνθρώποις τ' εἶναι δοξῶ
 θρασυῖ, εὐγλωττος, τολμηρὸς, ἴτης, 445
 βδελυρὸς, ψευδῶν συγκολλητῆς,
 εὐρησιεπῆς, περίτριμμα δικῶν,
 κύρβις, κρόταλον, κίναδος, τρίμη,
 μάσθλης, εἴρων, γλοιὸς, ἀλαζῶν,
 κέντρων, μιαρὸς, στρόφισ, ἀργαλέος. 450
 ματτυολοιχός.
 ταῦτ' εἶ με καλοῖσ' ἀπαντᾶντες,
 δρώντων ἀτεχνῶς ὅ τι χρήξουσιν·
 κεί βοίλονται,
 νῆ τὴν Δήμητρ' ἔκ μου χορδὴν 455
 τοῖς φροντισταῖς παραθέντων.

ΧΟΡΟΣ

Λῆμα μὲν πάρεστι τῷδέ γ'

442 δείρειν] For this form, cf. *Av.* 365. MS δέρειν and δαιρειν. For the phrase cf. *Lg.* 370, δερῶ σε θυλακὸν κλοπῆς.

445 ἴτης.] Ἰταμός, ἀναίδης, καὶ δι' αὐτῶν χωρῶν τῶν πραγμάτων. Schol.

447 εὐρησιεπῆς.] Cf. *Pind. Ol.* IX. 110, εἴην εὐρησιεπῆς ἀναγείσθαι πρόσφορος ἐν Μοισᾶν διφρῶ.

περίτριμμα.] Demosthenes calls Aeschines (*de Corona.* 269) σπερμολόγος, περίτοιμμα ἀγορᾶς, ἄλεθρος γραμματεὺς.

448 κύρβις.] For the exact and literal meaning of κύρβις cf. *Av.* 1354, and the Scholiast there. Here it is used for one who carries the laws with him at his fingers' ends: μνήμων. καὶ γὰρ αἱ κύρβεις πρὸς μνήμην εἰργάζονται. Schol. 'A law book, a rattle, a cunning old boots.' Walsh.

κίναδος.] Cf. *Soph. Aj.* 103, ἢ τοῦπίτριπτον κίναδος ἐξήρην μ' ἔπου;

τρίμη.] λεπτολόγος καὶ εὐστομος ὡς τρίπανον, Schol. τρίπανον is 'an auger or gunlet.' 'sharp as a needle' *L.* and *S.* give only 'hole' and then metaph. 'a sly knave:' but

the transition is not clear.

449 γλοιὸς.] The metaphor is from the coagulated oil in the baths which is slippery and eludes the grasp. The old man wishes to become like it, and slip from his creditors. Schol.

450 κέντρων.] A fragment from Sophocles' *Cedalion* (*fr.* 309 *Pind.*) gives us μαστιγῆαι, κέντρωνες, ἀλλοτριόφαγοι. 'A goad-riddled slave.' Walsh.

451 ματτυολοιχός.] This conjecture of Bentley's may not be the true reading, but nothing else satisfactory has been given. ματτυη is explained by Luscinius πᾶν πολυτελὲς ἔδεσμα but the word was Macedonian, and not adopted before the New Comedy. Photius explains the vulg. ματιολ as ὁ περὶ τὰ μικρὰ πανούργος καὶ λιχνός, and the other Greek explanations are to the same effect. One Scholiast says that ματιον is εἶδος μέτρου.

458 ἴσθι δ' ὡς.] The Chorus turn here to Strepsiades, having said the previous words to themselves.

οὐκ ἄτολμον, ἀλλ' ἔτοιμον. ἴσθι δ' ὡς
ταῦτα μαθὼν παρ' ἐμοῦ κλέος οὐρανόμηκες
ἐν βροτοῖσιν ἔξεις.

460

ΣΤΡΕΨΙΑΔΗΣ

τί πείσομαι;

ΧΟΡΟΣ

τὸν πάντα χρόνον μετ' ἐμοῦ ζηλωτότατον βίου ἀνθρώπων
διάξεις.

ΣΤΡΕΨΙΑΔΗΣ

ἄρά γε τοῦτ' ἄρ' ἐγὼ ποτ'
ᾔψομαι;

465

ΧΟΡΟΣ

ὥστε γε σοῦ πολλοὺς ἐπὶ ταῖσι θύραις ἀεὶ καθῆσθαι,
βουλομένους ἀνακοινοῦσθαι τε καὶ ἐς λόγον ἐλθεῖν, 470
πράγματα κἀντιγραφὰς πολλῶν ταλάντων
ἄξια σῆ φρενὶ συμβουλευσομένους μετὰ σοῦ. 475
ἀλλ' ἐγχείρει τὸν πρεσβύτην ὃ τι περ μέλλεις προδιδά-
σκειν,

466. Clients will besiege his doors, when he has become a famous counsel in shabby cases.

470 ἀνακοινοῦσθαι τε κ. ἐ. λ. ἐ.] 'To impart to you, and come to a talk with you about, &c.' πράγματα κἀντ. is governed by ἀνακοινοῦσθαι, ἐς λόγον ἐλθεῖν being thrown in parenthesis, i. e. by.

471 κἀντιγραφὰς.] ἀντιγραφὴ was the defendant's answer or plea. Strepesades' line as a lawyer would be to instruct his clients how to do what he did, i. e. cheat their creditors. The creditors would sue the debtors, and bring the γραφαί; these debtors would entrust to Strepesades the management of their ἀντιγραφαί. To illustrate πολλῶν ταλάντων cf. *Eq.* 442. φεύγει γραφὰς ἑκατονταλάντους τέτταρας. There γραφὴ ἐκ. means 'a suit the damages of which are assessed at 100 talents;' and the genitive here expresses the same, 'suits of many talents, suits which involve the loss or gain of many

talents.' Of course the counsel's fee would be proportionate. Walsh joins πολλῶν τ. with ἄξια, 'worth many hundreds of pounds to your son.'

472 ἄξια σῆ φρενὶ συμβ.] 'Wishing to take counsel with you on matters meet for your great wisdom.' It seems the preferable way thus to join ἄξια with φρενί. The Scholiast joins it with συμβ., but then the double construction with the dative and with μετὰ σοῦ is awkward. Cf. *Ach.* 8, and note there; also *Ach.* 205, and *Eq.* 616, ἀξιὸν γε πάσιν ἐστὶν ἐπολοῦνται. The dative has been explained in the passages of the *Acharnians*, 'before, in the eyes of,' but that interpretation will not do for *Eq.* 616, nor for many prose passages (e. g. *Xen. Anab.* 2. 3. 25); and it does not bring out the true force of *Ach.* 7, 8, 'How I love the knights for this their deed,' ἀξιὸν γὰρ Ἑλλάδι, 'for 'tis a right worthy deed for Greece to do,' a right good Ἑλληνικὸν ἔργον.

καὶ διακίνει τὸν νοῦν αὐτοῦ καὶ τῆς γνώμης ἀποπειρῶ.

ΣΩΚΡΑΤΗΣ

ἄγε δὴ, κάτειπέ μοι σὺ τὸν σαυτοῦ τρόπον,
ἵν' αὐτὸν εἰδῶς ὅστις ἐστὶ μηχανὰς
ἤδη ἔπι τούτοις πρὸς σέ καινὰς προσφέρω.

480

ΣΤΡΕΨΙΑΔΗΣ

τί δέ; τειχομαχεῖν μοι διανοεῖ, πρὸς τῶν θεῶν;

ΣΩΚΡΑΤΗΣ

οὐκ, ἀλλὰ βραχέα σου πυθέσθαι βούλομαι,
εἰ μνημονικὸς εἶ.

ΣΤΡΕΨΙΑΔΗΣ

δύο τρόπω νῆ τὸν Δία·
ἴν μὲν γὰρ ὑφείληται τί μοι, μνήμων πάνυ,
εἰάν δ' ὀφείλω, σχέτλιος, ἐπιλήσμων πάνυ.

485

ΣΩΚΡΑΤΗΣ

πῶς οὖν δυνήσει μαυθάνειν;

ΣΤΡΕΨΙΑΔΗΣ

ἀμέλει, καλῶς.

ΣΩΚΡΑΤΗΣ

ἔνεστι δῆτα σοι λέγειν ἐν τῇ φύσει;

477 διακίνει.] Bergler quotes from Sospater in *Athenaeus*, μικρὰ διακινήσω σε περὶ τοῦ πράγματος.

479 μηχανὰς.] Strep-siades understands 'war engines' by this: such as battering-rams, &c. For such see Thucydides on the siege of Plataea, Book II 76.

483 εἰ μν.] Meineke adopts ἦ from Dobree, putting a full stop after βούλομαι.

μνημονικὸς] Above, at v. 129, the old man lamented that he was ἐπιλήσμων and βραδύς.

484 μὲν γάρ.] So MS. Rav. and Mein. It appears rather preferable to vulg. μὲν γ'

486 ἀμέλει καλῶς.] Cf. *Eg.* 1213, καμέλει κρινεῖς καλῶς. There is no

need for punctuating between ἀμέλει and the rest of the sentence; for ἀμέλει comes to have simply an adverbial force, 'of course, doubtless,' as the passage quoted shews. Dindorf (in *Poet. Scen.*) puts a comma here after ἀμέλει, but not in *Eg.* 1213. And we might go back to the original meaning here, 'Oh! never trouble yourself about that: I'll learn well enough.'

487, 8 ἔνεστι . ἐνι.] These lines have not much force as they are commonly placed. Meineke rejects them. I have put them after the line πῶς . . . καλῶς. Socrates, having asked about his pupil's memory, and having been answered, now asks, 'Can you speak?' 'No I

ΣΤΡΕΨΙΑΔΗΣ

λέγειν μὲν οὐκ ἔνεστ', ἀποστρεῖν δ' ἔνι.

ΣΩΚΡΑΤΗΣ

ἄγε νυν ὅπως, ὅταν τι προβάλλω σοι σοφὸν
περὶ τῶν μετεώρων, εὐθέως ὑφαρπάσει.

490

ΣΤΡΕΨΙΑΔΗΣ

τί δαί; κινήδον τὴν σοφίαν σιτήσομαι;

ΣΩΚΡΑΤΗΣ

ἄνθρωπος ἀμαθὴς οὕτως καὶ βάρβαρος.
δέδοικά σ', ὦ πρεσβύτα, μὴ πληγῶν δέει.
φέρ' ἴδω, τί δράς, ἦν τίς σε τύπτῃ;

ΣΤΡΕΨΙΑΔΗΣ

τύπτομαι,

κάπειτ' ἐπισχῶν ὀλίγον ἐπιμαρτύρομαι,
εἴτ' αὖθις ἀκαρῆ διαλιπῶν δικάζομαι.

495

ΣΩΚΡΑΤΗΣ

ἴθι νυν, κατάθου θοίμάτιον.

ΣΤΡΕΨΙΑΔΗΣ

ἠδίκηκά τι;

ΣΩΚΡΑΤΗΣ

οὐκ, ἀλλὰ γυμνοὺς εἰσιέναι νομίζεται.

can't, but I can cheat.' 'Well, then, see if you can sharply snap up a clever idea on μετέωρα when I put it before you.' There is then some connection between ἀποστρεῖν and ἄγε νυν ὅπως ὑφ., and between ἐπιλησμων πανυ and πῶς οἶν δ. μ.; but πῶς οἶν δ. μ. after ἀποστρεῖν δ' ἔνι follows limely and inconsequently.

489 προβάλλω σοι.] The active seems right rather than the middle. (One MS has (Meineke says) προβαλλωμαι σοι. Cf. below, v. 757, ἕτερον αὖ σοι προβαλω τι δεξιόν.)

493 δέει.] The weight of MS. authority seems for this rather than δεῖ. The construction of μὴ with

pres. indic. is tolerably common, and suits the sense better than the other.

495 ἐπιμαρτύρομαι.] Cf. *Av.* 1031, μαρτύρομαι τυπτόμενος, and *Ach.* 926. The 'calling to witness or protesting' however in these last instances is rather more impulsive and exclamatory. Strep-siades does it regularly and legally ἐπισχῶν ὀλίγον.

497 κατάθου θοίμάτιον.] Strep-siades thinks he is going to get the beating, and that this is preparatory to it. He never recovers his cloak, (cf. vv. 857, 1498,) nay, he loses his shoes as well, v. 719.

ΣΤΡΕΨΙΑΔΗΣ

ἀλλ' οὐχὶ φωράσων ἔγωγ' εἰσέρχομαι.

ΣΩΚΡΑΤΗΣ

κατάθου. τί ληρεῖς;

ΣΤΡΕΨΙΑΔΗΣ

εἰπέ δὴ νῦν μοι τοδί·

500

ἦν ἐπιμελής ὦ καὶ προθύμως μαυθάνω,
τῷ τῶν μαθητῶν ἐμφορῆς γενήσομαι;

ΣΩΚΡΑΤΗΣ

οὐδὲν διοίσεις Χαιρεφώντος τὴν φύσιν.

ΣΤΡΕΨΙΑΔΗΣ

οἴμοι κακοδαίμων, ἡμιθνής γενήσομαι.

ΣΩΚΡΑΤΗΣ

οὐ μὴ λαλήσεις, ἀλλ' ἀκολουθήσεις ἐμοὶ
ἀνύσας τι δευρὶ θᾶπτον;

505

ΣΤΡΕΨΙΑΔΗΣ

ἐς τὸ χεῖρέ νυν

δός μοι μελιτοῦτταν πρότερον· ὡς δέδοικ' ἐγὼ
εἶσω καταβαίνων ὥσπερ ἐς Τροφωνίου.

ΣΩΚΡΑΤΗΣ

χῶρει· τί κυπτάζεις ἔχων περὶ τὴν θύραν;

499 ἀλλ' οὐχὶ φωράσων.] Those who went in to search for stolen goods had to lay aside their upper garments, lest they might secretly take in what they pretended to have lost.

503 Χαιρεφώντος.] What he was, we have seen above, v. 104, cf. also, for his yellow complexion, *I esp.* 1412, σὺ δὴ μοι Χαιρεφῶν γυναικὶ κλητέων ἔοικας θαψίση.

507, 8 μελιτοῦτταν . Τροφωνίου.] Trophonius was a cunning worker in stone, who fashioned a cave at Lebadea in Boeotia, which bears his name. Those who would see its mysteries sit at the mouth naked, and are borne away by certain winds,

and conveyed beneath the earth. But since demons, and serpents, and other reptiles meet them, they carry a sort of cake, which they throw down to secure their escape, and after their initiation into the cave's mysteries they are discharged through another mouth. Schol. The curious may read in other Scholia, why Trophonius made the cave, why the cake was of honey, &c. &c.

508 καταβαίνων.] The Contemplatory must have been an underground chamber: cf. v 632.

509 ἔχων.] For this phrase cf. above, v. 131: also *Kan.* 202, *An.* 343.

ΧΟΡΟΣ

ἀλλ' ἴθι χαίρων τῆς ἀνδρείας 510
 οὔνεκα ταύτης.
 εὐτυχία γένοιτο τᾶν-
 θρώπων, ὅτι προήκων
 ἐς βαθὺ τῆς ἡλικίας
 νεωτέροις τὴν φύσιν αὐ- 515
 τοῦ πράγμασιν χρωτίζεται
 καὶ σοφίαν ἐπασκεῖ.
 ὦ θεώμενοι, κατερῶ πρὸς ὑμᾶς ἐλευθέρως
 τάληθῆ, νῆ τὸν Διόνυσου τὸν ἐκθρέψαντά με
 οὔτω νικήσαιμι τ' ἐγὼ καὶ νομιζοίμην σοφὸς, 520

510—17. The Chorus dismiss him with good wishes, preparatory to coming forward in the parabasis. The dismissal of the sausage-seller before the parabasis in *L-g* 498, is rather similar ἀλλ' ἴθι χαίρων, καὶ πράξιαις κατὰ νοῖον τὸν ἔμον, κ τ λ.

518—562. This play when first brought before you was rejected, undeservingly, for it was the best, as I think, that I had ever written. Let I do not despair of you, for you had the good taste to approve my earlier productions, so I am sure of your favour, and of the sound judgment of some. And I hope this play will find critics as good as my former did. Now I do not put coarse exhibitions, scurrilous jests, and clap-trap action, to serve for wit: nor do I repeat the same things, nor kick my victims when they are down, like some of our poets—who do not scruple to borrow from me. But the cleverer among you will no doubt see their worthlessness, and give me due credit, and so be deemed men of sense.

518 ὦ θεώμενοι κ. τ. λ.] The metre is that called Eupolidean (metrum Eupolidean polyschematistum): the following is a scheme of it acc. to Hermann: —
 — — — | ... | — — | — — —|. The places with dotted lines (called bases)

may hold, of bisyllabic feet, spondee, trochee, iambus; of trisyllabic, tribrach, anapaest, dactyl. However of trisyllabic feet in these places the only instance in this parabasis is a tribrach in the 1st foot in v. 539. An iambus occurs in the 1st basis once, v. 529, in the 2nd five times, vv. 518, 527, 535, 549, 552. Trochees and spondees seem the rule, the former rather the more numerous.

520—23. οὔτω νικήσαιμι . ὡς ἡγούμενος .. ἤξιωσ' ἀν.] 'So may I win the prize—as I, thinking this my best play, gave you a taste of it.' i. e. 'As sure as I hope for the prize, I thought my *Clouds* the best play I had written, and therefore put it before you.' Walsh places the emphasis on ὑμᾶς, 'you,' the audience, at the city Dionysia (at which the *Clouds* was exhibited), rather than the more limited audience at the Lenæa. It would thus be a compliment to the general public at the expense of the Athenians, and the direct opposite to what is implied in *Ach* 504—507. But perhaps the emphasis is rather on the whole phrase ἡγούμενος-κωμωδιῶν. 'It was, I assure you, because I thought you keen critics and my play my best, that I thought it worthy to come before you, as its first audience.'

ἂν ἰμᾶς ἡγούμενος εἶπαι ἑατῆς δεξιοῖς
 καὶ ταύτην σφάραγ' ἔχει τῶν ἐμῶν καμωδιῶν,
 πρώτους ἔξωσ' ἀναγέσθ' ἰμῶς, ἢ παρῖσχε μοι
 ἔργον πλείστον εἰτ' ἀπεχέουσι ὑπ' ἀνδρῶν φορτικῶν
 ἡττηθείς, οἷκ' ἄξιός εἰσι ταῖτ' οἷν ἰμῶν μέμφομαι 525
 τοῖς σοφοῖς, ὧν οὔτεκ' ἐγὼ ταῖτ' ἐπραγματειόμην.
 ἀλλ' οἷδ' ὡς ἰμῶν ποδ' ἐκίεν προέκισσω τοῖς δεξιοῖς.
 ἐξ ὅτου γὰρ ἐνθαδ' ὑπ' ἀνδρῶν, οἷς ἡδὺ καὶ λέγειν,
 ὁ σῶφρων τε χῶ καταπίγων ἀριστ' ἠκουσάτην,
 κίγγω, παρθένος γὰρ ἔτ' ἦ, κοῖκ' ἐξῆν πῶ μοι τεκεῖν, 530
 ἐξεθῆκα, παῖς δ' ἑτέρα τις λαβοῖσ' ἀνείλετο,
 ἰμῶς δ' ἐξεθρέψατε γενναίως κἀπαυδεύσατε

Meineke from conj. of Welcker reads
 πρώτην 'in its first shape or edition.'
 (cf. Introduction.)

523 ἀναγέσθ' ἰμῶς] Cf. v. 550,
 ἐπεμπήθησ' αὐτῶ: but the enjambon
 ἰμῶς is rather remarkable. See
 note on v. 988.

524 ἀν. ὑπ' ἀνδρῶν φορτικῶν]
 Dindorf takes this of the poet's
 rivals, Cratinus and Ameipsias, the
 latter of whom is reproved for coarse
 jokes in *Kan.* v. 14. The Scholast
 takes it of the κριταί, which seems
 the better way. Ernesti quotes from
 J. u. *Apul.* (p. 17 A), ὑπ' αὐτῶν
 ἐμαυτοῦ ἐπελαύμην, 'owing to (or
 through) them I lost myself.' Thus
 we see he retired defeated owing to
 ἀνδρες φορτικοί, tasteless unappre-
 ciative bores, whom the σοφοί or
 ἄξιοι ought not to have allowed to
 have their way. Aristophanes would
 hardly call Cratinus ἀνὴρ φορτικός;
 cf. *Lg.* 536-537: though he might
 think him less worthy of the prize
 than himself. And in v. 528, his
Amphitruos is said to have got a
 poor name, ὑπ' ἀνδρῶν οἷς ἡδὺ καὶ
 λέγειν.

527. But I shall not give up the
 clever ones among you because the
 victory will have had its day for once.

528 οἷς ἡδὺ καὶ λέγειν] οἷς τὸ
 εἰδὲν ἀπιδεικνύσθαι ἡδὺ ἐστιν. Schol.

529 ὁ σῶφρων τε χῶκ] His play
 of the *Δαυταλεῖς*, which had two such
 characters, a σῶφρων μερακιῶν and
 another ἀχρηστον. It gained him
 credit, but only the second prize.
 Schol.

530 κοῖκ' ἐξῆν πῶ μοι τεκεῖν.]
 There is no good reason for suppos-
 ing that any restrictive law forbade
 Aristophanes, on the score of youth,
 to compete. It was, as he expressly
 states in the parabasis of the *Knights*
 (512-545), his own prudence and
 modesty that kept him back: σω-
 φρονικῶς κοῖκ' ἀνοήτως ἐσπηδήσας
 ἐφλυάρει (*Fg.* 545). And one Schol-
 hast on this passage says οὕτω ἐπέ-
 τρεπον ἐμαυτῶ τὸ λέγειν διὰ τὴν αἰδῶ:
 οὐ γὰρ διὰ ἑαυτοῦ ἐξ ἀρχῆς καθῆκε
 τὰ δρᾶματα ὁ ποιητῆς εὐλαβῆς ὢν.

531 παῖς δ' ἑτέρα, κ.τ.λ.] The
 play was brought out in another's
 name. Whether this was Callistratus
 or Philonides, is doubtful. Calli-
 stratus was the nominal author of
 the *Birds* and of the *Acharnians*.
 Ranke and Meineke give reasons
 for preferring Philonides for the
Δαυταλεῖς: see § 4 of the preliminary
 matter in Meineke's edition. The
 Scholasts here mention both rather
 confusedly; as also on *Lg.* 1018,
 where our poet again went on his
 secret co-operation with other poets.

ἐκ τούτου μοι πιστὰ παρ' ὑμῶν γνώμη ἐστ' ὄρκια.
 νῦν οἶν Ἡλέκτραν κατ' ἐκείνην ἢδ' ἢ κωμῳδία
 ζητοῦσ' ἦλθ', ἵν' που ἰπιτύχη θεαταῖς οὔτω σοφοῖς 535
 γνώσεται γὰρ, ἦνπερ ἴδῃ, τὰδελφοῦ τὸν βόστρυχον.
 ἄς δὲ σῶφρων ἐστὶ φύσει σκέψασθ' ἥτις πρῶτα μὲν
 οὐδὲν ἦλθε ῥαψαμένη σκύτινον καθειμένον,
 ἐρυθρὸν ἐξ ἄκρου, παχὺ, τοῖς παιδίοις ἴν' ἢ γέλωσ'
 οἷδ' ἔσκωψε τοὺς φαλακροὺς, οὐδὲ κόρδαχ' εἴλκυσεν, 540
 οὐδὲ πρεσβύτης ὁ λέγων τᾶπη τῇ βακτηρίᾳ
 τύπτει τὸν παρόντ', ἀφανίζων πονηρὰ σκώμματα,
 οἷδ' εἰσήξε δᾶδας ἔχουσ', οἷδ' ἰοὺ ἰοὺ βοᾶ,

533 ἐκ τούτου.] Hence I am quite sure of your sound judgment when left to yourselves.

534 Ἡλέκτραν κατ' ἐκείνην.] Like Electra in Aesch. *Choeph.* 168

180: with which recognition Euripides finds fault, *Electr.* 524-531. The application here is, 'My play has come to see if it can find an audience like-minded with those who approved the *Δαιταλεῖς*: it will know at once if they're of the same feather (*ὁμοπτεροί*, *Chicri* 174), just as Electra knew her brother's hair.' The personification of the play is kept up through the following lines. Comedy is personified as a παιδίον in *Eq* 517.

540 ἔσκωψε τοὺς φαλακροὺς.] The Scholiast quotes from Eupolis, *ἔσκωψα τοὺς φαλακροὺς, τοῦτο δ' ἐδωρησάμην*. This seems a wrong reading. Below on v. 552, the Scholiast quotes a claim made by Eupolis to have been joint author of *The Knights*, *τοὺς Ἰππέας συνεποίησα τῷ φαλακρῷ τούτῳ κἀδωρησάμην*; which is from the parabasis of the *Baptae* (in Eupolidean metre). But these words can hardly be ad the σκῶψις at bald men, to which Aristophanes here alludes. The other coarse jests, dances, &c. the Scholiast refers to *Simermo* and *Hermippus*: noting that Aristophanes himself was not guiltless in this line. Yet the passage in *The Peace* to which they re-

fer (767-774), cannot be called a σκῶψις τῶν φαλακρῶν. It rather looks like an upholding of φαλακροί, with reference probably to the same σκῶψις of Eupolis or others at bald men and at Aristophanes' baldness.

εἴλκυσεν.] ἀσεμῶς ὤρχήσατο, Schol. In his later plays, Aristophanes certainly did much of what he here blames in the other comic writers. He seems to have started with an idea of reforming the public taste, which he found a task impossible, and so had to give in.

541 οὐδὲ πρεσβύτης, κ.τ.λ.] Cf. *Av* 1031 sqq for some bearing; not perhaps open to the present charge, which is, that the old men represented by these poets, having nothing to say worth saying or hearing, fall to using their sticks in order to raise a laugh, substituting rude action for wit in words (*τὰ ἔπη*). In a similar spirit Horace complains of the taste of the Roman audience for mere show, &c. 'Nisi adhuc aliquid? Nil sane. Quid placet ergo? Lana Tarentino violas imitata veneno.' Hor. *Ep.* II. 1. 206.

542 ἀφανίζων πονηρὰ σκώμματα.] 'Cloaking his bad jokes,' or 'the badness of his jokes.' *περικαλύπτων τῷ γέλωτι τὰς εἰκῆ διεσκεμμένας αὐτοῦ κωμῳδίας καὶ εὐτελῶς πεπλασμένας*. Schol.

543 εἰσήξε δᾶδας ἔχουσα.] A

ἀλλ' αὐτῇ καὶ τοῖς ἔπεσιν πιστεύουσ' ἐλήλυθεν.
 κἀγὼ μὲν τοιοῦτος ἀνὴρ ὧν ποιητῆς οὐ κομῶ, 545
 οὐδ' ὑμᾶς ζητῶ ἔξαπατᾶν δις καὶ τρίς ταῦτ' εἰσάγων,
 ἀλλ' αἰὲν καινὰς ιδέας ἐσφέρων σοφίζομαι,
 οὐδὲν ἀλλήλαισιν ὁμοίας καὶ πάσας δεξιᾶς
 ὅς μέγιστον ὄντα Κλέων' ἔπαισ' ἐς τὴν γαστέρα,
 κούκ ἐτόλμησ' αὐθις ἐπεμπηδῆσ' αὐτῷ κειμένῳ. 550
 οὔτοι δ', ὡς ἄπαξ παρέδωκεν λαβὴν Ἵπέρβολος,
 τοῖτον δεῖλαιον κολετρῶσ' αἰὲν καὶ τὴν μητέρα.
 Εὐπολις μὲν τὸν Μαρικᾶν πρῶτιστον παρείλκυσεν
 ἐκστρέψας τοὺς ἡμετέρους Ἴππέας κακὸς κακῶς,
 προσθεὶς αὐτῷ γραῦν μεθύσῃν τοῦ κόρδακος οὔνεχ', ἦν 555
 Φρύνιχος πάλαι πεποίηχ', ἦν τὸ κῆτος ἦσθιεν.
 εἶθ' Ἑρμιππος αἰθις ἐποίησεν εἰς Ἵπέρβολον,
 ἄλλοι τ' ἤδη πάντες ἐρείδουσιν εἰς Ἵπέρβολον,

trick for mere show. Of course all these things might be done in season: but these writers did them ἀκαίρως (Schol.) without any merit in τα ἔπη v. 544) to rely upon.

545 κομῶ.] A playful allusion, some think, to his baldness: though the leading sense of κομᾶν here is of course 'to be proud, give oneself airs.'

549 Κλέων' ἔπαισ'.] In the *Knights*, but Cleon did not get much of a fall (cf. v. 587. ἐς τὴν γαστέρα is illustrated by *Eg.* 273, ὑφ' οἴων θηρίων γαστρίζομαι. cf. also *Eg.* 454.

551 λαβὴν.] Cf. *Eg.* 847, λαβὴν γὰρ ἐνδεδώκας. Hyperbolus' mother was a bread seller. Aristophanes himself attacks her, *Thesm.* 840.

553 Εὐπολις, κ.τ.λ.] Hyperbolus and his mother were the subject of the *Maricas* of Eupolis, which Aristophanes calls a bad travesty of his *Knights*. This mother was brought on as the γραῦς μεθύσῃ. παρείλκυσεν εἰς τὸ θεατρον ἡγάγευ, &c., but there seems some notion of awkwardness and force in the παρδ. 'I' (22) & Ar) 'had brought it on (Cleon as a Paphlagonian slave: Eupolis must needs be lugging on his wretch-

ed imitation, Hyperbolus as Maricas,' (probably a name for a barbarian slave). This passage determines this part of the parabasis to belong to the second edition of the *Knights*. For the *Maricas* was played B.C. 421, after Cleon's death, which Eupolis in that play expressly mentions. Hyperbolus was still living: he died B.C. 411. Cf. *Thuc.* viii. 73.

554 ἐκστρέψας.] 'Having changed and spoilt in the changing,' as is further shewn by κακὸς κακῶς, for which collocation cf. *Ach.* 253, *Eg.* 189.

555 αὐτῷ.] Sc. τῷ Μαρικᾷ.

556 Φρύνιχος.] Phrynichus the comic poet is meant: who in the old woman swallowed by the whale probably parodied a scene in Euripides' *Andromeda*. The same passage is dealt with by our poet in *Thesm.* v. 1009—1135.

557 Ἑρμιππος, ἐποίησεν.] In a play called the *Ἀρτοπώλιδες*: his chief actor was Simermo, against whom the charges in 538, 9 are (says the Scholiast) directed.

558 ἐρείδουσιν.] Cf. *Pac.* 25, 31, for ἐρείδειν 'to fall upon' of eating. Also cf. below, v. 1375.

- τὰς εἰκοὺς τῶν ἐγγέλεων τὰς ἐμὰς μιμούμενοι.
 ὅστις οὖν τούτοις γελᾷ, τοῖς ἐμοῖς μὴ χαιρέτω· 560
 ἦν δ' ἐμοὶ καὶ τοῖσιν ἐμοῖς εὐφραίνησθ' εὐρήμασιν,
 ἐς τὰς ὥρας τὰς ἐτέρας εὐ φρονεῖν δοκήσετε.
 ὑψιμέδοντα μὲν θεῶν
 Ζῆνα τύραννον ἐς χορὸν
 πρῶτα μέγαν κικλήσκω· 565
 τόν τε μεγασθενῆ τριαίνης ταμίαν,
 γῆς τε καὶ ἄλμυρᾶς θαλάσσης ἄγριον μοχλευτήν·
 καὶ μεγαλώνυμον ἡμέτερον πατέρ',
 Αἰθέρα σεμνότατον, βιοθρέμμονα πάντων· 570
 τόν θ' ἵππονώμαν, ὅς ὑπερ-
 λάμπροις ἀκτίσιν κατέχει
 γῆς πέδον, μέγας ἐν θεοῖς
 ἐν θνητοῖσιν τε δαίμων.
 ὦ σοφώτατοι θεαταί, δεῦρο τον νοῦν πρόσσχετε. 575

559 τὰς εἰκοὺς.] The comparison of Cleon to a mud-stirring eel-catcher. *Eg.* 864—7.

561 ἐς τὰς ὥρας τὰς ἐτέρας.] Walsh explains, 'You'll be thought men of sense, till next season,' when you will have fresh comedies, and your sense and judgment will be tested anew. But *eis ὥρας* seems little more than a colloquialism—'for ever:' something like our phrase 'for a twelvemonth and a day.' Cf. Theocr. *Idyll.* xv. 74, κῆς ὥρας κῆ-πειτα, φίλ' ἀνδρῶν, ἐν φίλῳ εἴης; and *Thesm.* 950, ἐκ τῶν ὥρῶν ἐς τὰς ὥρας.

563—626. After an invocation to Zeus and other gods, the Chorus complain that they do not get their dues as gods, though by heavenly signs they give the state useful warnings. Then, after a corresponding invocation to Phoebus and others, they deliver a message from the moon complaining of the faulty way in which the Athenians kept their calendar.

567 μοχλευτήν.] A word used below, v. 5397, rather curiously.

Even here γῆς ..μοχλευτήν may be meant to be rather Euripidean. Of course it is to express Homer's ἐνωσιγαιος and ἐνοσιχθων. The strophic and antistrophic hymns in this parabasis rather resemble those in the parabasis of the *Knights*. But in this play there is no μακρὸν between the parabasis proper and the strophe. Cf. *Eg.* 547—550, and note on *Eg.* 498.

571 τόν θ' ἵππονώμαν ὅς, κ.τ.λ.] Helios, the sun-god, who seems here to be kept distinct from Phoebus, whom they invoke in the antistrophe.

575 πρόσσχετε.] Bentley corrects προσέχετε to πρόσσχετε. This is confirmed by Porson and others. Porson however leaves it a question for future discussion whether πρόσσχετε should not be read. πρόσσχετε must be a shortened form for the pres. imperat. προσέχετε. It occurs in *Pherecrates*, quoted by Schol. on 563, and below v. 1112, also *Eg.* 503, *Vesp.* 1015, *Av.* 688. In all these places Bekker edits, as from MSS., προσέχ. May not the second

ἠδικημένοι γὰρ ἱμῖν μεμφόμεσθ' ἐναντίον·
 πλείστα γὰρ θεῶν ἀπάντων ὠφελοῖσαι τὴν πόλιν,
 δαιμόνων ἡμῖν μόναις οὐ θύετ' οὐδὲ σπένδετε,
 αἵτινες τηροῦμεν ἱμᾶς. ἦν γὰρ ἢ τις ἔξοδος
 μηδενὶ ξὺν νῶ, τότε ἢ βροντῶμεν ἢ ψακάζομεν. 580
 εἶτα τὸν θεοῖσι ἐχθρὸν βυρσοδέψην Παφλαγῶνα
 ἠνίχ' ἤρεῖσθε στρατηγὸν, τὰς ὀφρῦς συνήγομεν
 κάποιοῦμεν δεινά· βροντὴ δ' ἐρράγη δι' ἀστραπῆς·
 ἢ σελήνη δ' ἐξέλειπε τὰς ὁδοὺς· ὁ δ' ἥλιος

σ have been changed into ε by a scribe not particular about metre, and the original readings have been *προσσεχετε, προσσεχω!* It seems as well to substitute σ for the vulg. ε, as to omit that letter altogether.

577 ὠφελοῖσαι.] So MS. Rav. and Mencke. Dindorf says, 'quod defendi potest,' and the easier -οῖσαι would hardly have been altered to the harder -ουσαι. Compare, for the anacoluthon, Aesch. *Εμπίτοιοι*, παθοῦσα δ' οἴτω δεινά προς τῶν φιλιτατων ουδεις ὑπερ μου δαιμόνων μηριεται.

580 μηδενὶ ξὺν νῶ.] ἀσυμφῶως και ἀκαιρως, μετὰ μηδενὸς λογισμοῦ. Schol.

583 ἠνίχ' ἤρεῖσθε στ.] In B. C. 425 Cleon went as general to Pylos. (Thuc. IV. 28.) In B. C. 421 he went against Amphipolis, where he fell. But since he is mentioned evidently as still living in v. 591, this epirrhema must belong to the first edition of the *Clouds*, B. C. 423, and his earlier *στρατηγία* be referred to. What the tempestuous portents were is not quite clear. Walsh thinks they are not meant to be described as taking place during the assembly at which Cleon was elected, but 'all that the poet means is to allude to their general frequency during the Peloponnesian war, for which we have the authority of Thucydides.' Bengler thinks a storm lasting through day and night, obscuring sun and moon on the election-day, is meant. The words ἠνίχ' ἤρεῖσθε, 'when you

were choosing,' followed by the imperf. *συνήγομεν*, seem to go against Walsh's view. Nor could the clouds lay claim to watchfulness in giving timely warning, if they spoke vaguely of portents at various times, and not of a well-known one at the very time of Cleon's being chosen. Of course they may magnify their office, and exaggerate their doings poetically, speaking of a storm which happened at or near Cleon's election in terms which might seem to suit two simultaneous eclipses. And yet one eclipse may, after all, have taken place: cf. v. 584.

583 κάποιοῦμεν δεινά.] 'And made a terrible stir' ποιεῖσθαι δεινά, 'to consider outrageous, shameful,' Lat. indignari. ποιεῖν δ. actively, 'to do or cause fearful or wonderful things.'

βροντὴ δ' ἔ. δ. α.] From Sophocles' *Tæceter*.

584 ἢ σελήνη.] The Scholiast says there was an eclipse of the moon in the archonship of Stratocles, in the month Boedromion. This may be right, and may be referred to. It is more probable that a lunar than a solar eclipse should be unnoticed by Thucydides. And Cleon's earlier *στρατηγία* must be meant; nor is it any objection that the issue of this was successful. For it was a *δυσβουλία* and *ἀμαρτία*, though turned *ἐπι τὸ βελτίον*. And it is rather hard to take *ἐξέλειπε* otherwise than of an eclipse; whereas what is said of the sun might do

τὴν θρυαλλίδ' εἰς ἑαυτὸν εὐθέως ξυνελκίσας
 οὐ φανεῖν ἔφασκεν ὑμῖν, εἰ στρατηγήσει Κλέων.
 ἀλλ' ὅμως εἴλεσθε τοῦτον. φασὶ γὰρ δυσβουλίαν
 τῆδε τῆ πόλει προσεῖναι, ταῦτα μέντοι τοὺς θεοὺς
 ἄττ' ἂν ὑμεῖς ἐξαμάρτητ', ἐπὶ τὸ βέλτιον τρέπειν.
 ὡς δὲ καὶ τοῦτο ξυνοίσει ραδίως διδάξομεν.
 ἦν Κλέωνα τὸν λάρων δώρων ἐλόντες καὶ κλοπῆς,
 εἶτα φιμώσητε τούτου τῷ ξύλῳ τὸν ἀχένα,
 αὐθις ἐς τάρχαϊον ὑμῖν, εἴ τι κᾶξημάρτετε,
 ἐπὶ τὸ βέλτιον τὸ πρῶγμα τῆ πόλει συνοισεται.
 ἀμφί μοι αὐτε, Φοῖβ' ἄναξ
 Δῆλιε, Κυυθίαν ἔχων
 ὑψικέρατα πέτραν
 ἢ τ' Ἐφέσου μάκαιρα πάγχρυσον ἔχεις
 οἶκον, ἐν ᾧ κόραι σε Λυδῶν μεγάλως σέβουσιν
 ἢ τ' ἐπιχώριος ἡμετέρα θεός,
 αἰγίδος ἠνίοχος, πολιοῦχος Ἀθήνα·

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for a comical description of any darkening of his night.

589 ἐπὶ τὸ βέλτιον.] Cf. *Ecccl.* 473, λόγος γέ τοι τις ἐστὶ τῶν γεραϊτέρων, ὅσ' ἂν ἀνῶητ' ἢ μῶρα βουλευσώμεθα, ἅπαντ' ἐπὶ τὸ βέλτιον ἡμῖν ξυμφέρειν. And a fragment of Eupolis is given in the Scholiast ὡ πόλις, πόλις, ὡς εὐτυχῆς εἰ μᾶλλον ἢ καλῶς φρονεῖς.

591 λάρων.] Cleon has Cleonymas' ring with a λάρων δημηγορῶν on it, *Eg.* 956. The way in which the foolish counsel is to turn out for the best is that Cleon being in office will the sooner get chances of bribery, be exposed, and ruined.

593 ἐς τάρχαϊον.] 'Coming back to what was before,' to the good old times: cf. *Eg.* 1387, μακάριος ἐς τάρχαϊα δὴ καθίσταμαι.

595 ἀμφί μοι αὐτε.] Cf. the Homeric hymns: ἀμφὶ Διωνυσῶν μνησσομαι, ἀμφὶ μοι Ἑρμείῳ φίλον γόνον ἐνεπε Μοῖσα, ἀμφὶ Διοσκουρίοις ἐλικωπίδες ἔσπετε Μοῖσα. The Scholiast quotes from Terpanler ἀμφί

μοι ἄνακτα ἐκατήβολον, and says that to use a beginning like this was called ἀμφιανακτιζειν. The ellipse seems to be ἔστω ὕμνος or something similar. 'Be my song now about thee.'

597 ὑψικέρατα.] 'High-horned, high-peaked.' Compare the German names for Alpine peaks, Weisshorn, Shreek-horn, Matterhorn, &c. The form ὑψικέρατα is not elsewhere found, it is as if from *as, -atos*.

600 Λυδῶν.] Ephesus anciently was reckoned in Lydia, not Ionia. The temple of Artemis there was one of the wonders of the ancient world.

602 αἰγίδος ἠνίοχος.] The best illustration of this phrase is in *Aesch. Linc.* 403—5 ἐνθεν διωκουσ' ἦλθον ἄρτυτον πύδα, πτερῶν ἀτερ βοιβδοῦσα κόλπῳ αἰγίδος πωλοῖς ακμαίοις τοῦδ' ἐπιχειρᾶσ' ὄχην. Evidently the aegis is called the ὄχος or carrier of Pallas, borne on which she ties. Hence Dindorf's note 'ἦν. aly. audacius uicatur vil raris s. tenentis simpliciter aegidem' is not satisfactory

Παρνασίαν θ' ὄς κατέχων
 πέτραν σὺν πεύκαις σελαγεῖ
 Βάκχαις Δελφίσιν ἐμπρέπων, 605
 κωμαστῆς Διόνυσος.
 ἦνίχ' ἡμεῖς δεῦρ' ἀφορμᾶσθαι παρεσκευάσμεθα,
 ἢ Σελήνη συντυχοῦσ' ἡμῖν ἐπέστειλεν φράσαι,
 πρῶτα μὲν χαίρειν Ἀθηναίοισι καὶ τοῖς ξυμμάχοις.
 εἶτα θυμαίνειν ἔφασκε· δεινὰ γὰρ πεπονθέναι, 610
 ὠφελουῖσ' ὑμᾶς ἅπαντας, οὐ λόγοις, ἀλλ' ἐμφανῶς.
 πρῶτα μὲν τοῦ μηνὸς ἐς δᾶδ' οὐκ ἔλαττον ἢ δραχμῆν.
 ὥστε καὶ λέγειν ἅπαντας ἐξιόντας ἐσπέρας,
 μὴ πρίη, παῖ, δῆδ', ἐπειδὴ φῶς Σεληναίας καλόν.
 ἄλλα τ' εὖ δρᾶν φησιν, ὑμᾶς δ' οὐκ ἄγειν τὰς ἡμέρας 615
 οὐδὲν ὀρθῶς, ἀλλ' ἄνω τε καὶ κάτω κυδοιδοπᾶν.
 ὥστ' ἀπειλεῖν φησιν αὐτῇ τοὺς θεοὺς ἐκίστοτε
 ἦνικ' ἂν ψευσθῶσι δείπνου, κἀπίωσιν οἴκαδε
 τῆς ἑορτῆς μὴ τυχόντες κατὰ λόγον τῶν ἡμερῶν.

'Charioted on thy aegis,' would be better. *πολιούχοι* is applied to Pallas, *Eg.* 581.

604 *σελαγεῖ.*] 2nd pers. pres. middle. Apparently this is the prevailing Attic use: cf. above v. 285, and *Ach.* 924, *σελαγοῖντ' ἄν.*

608—9. *ἐπέστειλεν... φράσαι... χαίρειν.*] 'Commissioned us to take a message—first to bid you hail (*φράσαι χαίρειν*), then she said, &c.'

612 *δραχμῆν.*] 'Benefiting you to the extent of a drachma,' i. e. saying you a drachma.

614 *σεληναίας.*] For this form, which is better than *σεληναῆς*, cf. *Lg.* 763, *Ἀθηναία.*

615 *ὑμᾶς δ' οὐκ ἄγειν, κ. τ. λ.*] Meton's alteration in the calendar was some nine years before this play. Though intended and fitted to correct errors, it may have been unpopular as a change, and Aristophanes may not have appreciated its merits. The change from Old Style to New found many objectors in our own country. And some confusion is unavoidable in such a case before

men have got used to the change. Walsh thinks it is not Meton's arrangement, but malpractices of public officers in the arrangement of the Attic months, that Aristophanes means to make the moon complain of: referring especially to Thuc. IV. 76, 77, 89, 90 for some blunders consequent on a mistaking of the day, which he thinks may have sprung from such tampering with the Calendar. It seems quite as probable that Meton's changes are meant; and the goats are comically represented as not knowing of the change, and thus missing their dinners.

616 *κυδοιδοπᾶν*] Used of a cat in the larder *Fac.* 1152, *ἐφοφει γοῦν ἔνδον οὐκ οἶδ' ἄττα λάκυδοιδοπα*

618 *ψευσθῶσι δείπνου.*] They were used to go far for their banquets: e. g. to the Ethiopians, cf. *Il.* α. 424.

619 *κατὰ λόγον τ. ἡ*] 'According to their reckoning of the days, they reckoning by Old Style, the Athenians by New.

καὶθ' ὅταν θύειν δέη, στρεβλοῦτε καὶ δικάζετε· 620
πολλάκις δ' ἡμῶν ἀγόντων τῶν θεῶν ἀπαστίαν,
ἦνικ' ἂν πενθῶμεν ἦτοι Μέμνον' ἢ Σαρπηδόνα,
σπένδεθ' ὑμεῖς καὶ γελᾶτ'· ἄνθ' ὧν λαχὼν Ἵπέρβολος
τῆτες ἱερομνημονεῖν, κᾶπειθ' ὑφ' ἡμῶν τῶν θεῶν
τὸν στέφανον ἀφηρέθη· μᾶλλον γὰρ οὕτως εἴσεται 625
κατὰ σελήνην ὡς ἄγειν χρῆ τοῦ βίου τὰς ἡμέρας.

ΣΩΚΡΑΤΗΣ

μὰ τὴν Ἄναπνοήν, μὰ τὸ Χάος, μὰ τὸν Ἄέρα,
οὐκ εἶδον οὔτως ἄνδρ' ἄγροικον οὐδένα
οὐδ' ἄπορον οὐδὲ σκαιὸν οὐδ' ἐπιλήσιμονα·
ὅστις σκαλαθυρμάτι ἄττα μικρὰ μανθάνων, 630
ταῦτ' ἐπιλέλησται πρὶν μαθεῖν· ὅμως γε μὴν
αὐτὸν καλῶ θύραζε δευρὶ πρὸς τὸ φῶς.
ποῦ Στρεψιάδης; ἔξει τὸν ἀσκάντην λαβῶν.

620 δικάζετε.] Whereas the courts ought to be shut. Cf. *Eq.* 1317, καὶ τὰ δικαστήρια συγκλείειν (χρῆ).

622 ἦτοι.] A good alteration of Meineke's from vulg. ἢ τον. The article with Μέμνονα is awkward as there is none with Σαρπηδόνα.

Μέμνον' ἢ Σ.] Sons of Zeus who fell at Troy.

624 τῆτες ἱερομνημονεῖν.] This mission of Hyperbolus is not elsewhere mentioned. οὐδεις ἱστορησεν· οὐδέπω γὰρ διέπρεπε Κλέωνος ἐπιζῶντος. Schol. This 'antepirrhema' therefore, as well as the 'epirrhema,' belongs to the first edition of the *Clouds*. Cf. v. 591, and note on v. 582. Mademoiselle le Fevre ingeniously supposes that Hyperbolus on his return from Delphi had his crown blown off by a sudden gust of wind, which the Clouds here claim to have caused, in order to remind him to mend the Calendar.

κᾶπειθ'.] As if ἔλαχεν had gone before: cf. above, v. 179, if the correction θ' ἱμάτιον be there accepted.

627 803. Socrates comes out grumbling at his pupil's dullness. He calls him out, and puts him

through some schooling on measures, rhythm, and gender. Finding nothing to be done this way, he makes him lie down, cover himself up, and think. Some curious devices are produced: but in the end Socrates, in despair, finding his pupil has forgotten all he has learnt, gives him up. Strepsades appeals to the Clouds for advice: who counsel him to substitute his son as a pupil.

627 μὰ τὴν, κ.τ.λ.] These three deities are not quite the same as those allowed in v. 424. Pseudostratus tells us that Socrates swore by the dog, the goose, or the planetree. And the two former oaths are put in his mouth by Plato. The second is also given to Lampon, *Av.* 521. ἀναπνοή and ἀηρ may be considered not very far in nature from νέφελαι. We find Strepsades, in v. 814, copying his teacher in the oath μὰ τὴν ὀμιχλὴν.

630 σκαλαθυρμάτια.] σκαλεῦματα σμικρὰ, καὶ λεπτά παντάπασιν νοήματα καὶ μαθήματα. Schol.

632 πρὸς τὸ φῶς.] Because the Contemptory was underground. Cf. above, v. 508.

ΣΤΡΕΨΙΑΔΗΣ

ἀλλ' οὐκ ἕωςί μ' ἐξενεγκεῖν οἱ κόρεις.

ΣΩΚΡΑΤΗΣ

ἀνύσας τι κατάθου, καὶ πρόσεχε τὸν νοῦν.

ΣΤΡΕΨΙΑΔΗΣ

ἰδοῦ.

635

ΣΩΚΡΑΤΗΣ

ἄγε δὴ, τί βούλει πρῶτα νυνὶ μαυθάνειν
ὧν οὐκ ἐδιδάχθης πώποτ' οὐδέν; εἶπέ μοι.
πότερα περὶ μέτρων ἢ περὶ ἐπῶν ἢ ῥυθμῶν;

ΣΤΡΕΨΙΑΔΗΣ

περὶ τῶν μέτρων ἔγωγ' ἔναγχος γάρ ποτε
ὑπ' ἀλφिताμοιβοῦ παρεκόπην διχοινίκῳ.

640

ΣΩΚΡΑΤΗΣ

οὐ τοῦτ' ἐρωτῶ σ', ἀλλ' ὅ τι κάλλιστον μέτρον
ἦγεῖ· πότερον τὸ τρίμετρον ἢ τὸ τετράμετρον;

ΣΤΡΕΨΙΑΔΗΣ

ἐγὼ μὲν οὐδὲν πρότερον ἡμικτέου.

ΣΩΚΡΑΤΗΣ

οὐδὲν λέγεις, ὠνθρωπε.

ΣΤΡΕΨΙΑΔΗΣ

περίδου νυν ἔμοι,

634 κόρεις] These little animals give many occasions of punning in Aristophanes. Cf. below, v. 710, and *Ran.* 439, also note above on v. 13.

638. Measures, rhythms, and words being proposed, Strepaiades chooses 'measures,' in the practical, not the poetical, sense of the word.

640 παρεκόπην.] In *Ach.* 517, παρακεκομμένα is used with ἄτμια and παρασημα, with more reference to the primary meaning of παρακόπτειν as applied to coin.

643 ἡμικτέου.] The Attic me-

d.*pinus* contained 48 *choenices*. The *ἐκτεὺς*, a sixth part of the *medimnus*, contained therefore eight *choenices*, and the ἡμικτέον four. The ἡμικτέον was therefore a τετράμετρον, or quadruple of the *choenix*, the unit of measure. Walsh brings the sense out neatly with 'triple' and 'quadruple' measure, proving then 'the gallon (ἡμικτέον) quadruple of the quart (χοῖνιξ)'

644, 5. περίδου . . εἰ μὴ] Cf. *Ach.* 772, and the note there: this passage being an exact parallel to that.

εἰ μὴ τετράμετρον ἔστιν ἡμικτέον.

645

ΣΩΚΡΑΤΗΣ

ἔς κόρακας, ὡς ἄγροικος εἶ καὶ δυσμαθής.
τάχα δ' ἂν δύναιο μανθάνειν περὶ ῥυθμῶν.

ΣΤΡΕΨΙΑΔΗΣ

τί δέ μ' ὠφελήσους' οἱ ῥυθμοὶ πρὸς τάλφιτα·

ΣΩΚΡΑΤΗΣ

πρῶτον μὲν εἶναι κομψὸν ἐν συνουσίᾳ,
ἐπαίουθ' ὅποιός ἐστι τῶν ῥυθμῶν
κατ' ἐνόπλιον, χῶποιός αὖ κατὰ δάκτυλον.

650

ΣΤΡΕΨΙΑΔΗΣ

κατὰ δάκτυλον; νῆ τὸν Δί' ἀλλ' οἶδ'.

ΣΩΚΡΑΤΗΣ

εἰπέ δή.

ΣΤΡΕΨΙΑΔΗΣ

τίς ἄλλος ἀντὶ τουτοῦ τοῦ δακτύλου;
πρὸ τοῦ μὲν, ἔτ' ἐμοῦ παιδὸς ὄντος, οὔτοσι.

ΣΩΚΡΑΤΗΣ

ἀγρεῖος εἶ καὶ σκαιός.

ΣΤΡΕΨΙΑΔΗΣ

οὐ γὰρ, ὦζυρέ,

655

τοῦτων ἐπιθυμῶ μανθάνειν οὐδέν.

649 κομψὸν] 'Neat,' and therefore perhaps 'Euripidean.' Cf. *Lg.* 18, κομψευρικῶς.

651 κατ' ἐνόπλιον, κατὰ δάκτυλον] These ῥυθμοὶ and others are mentioned in *P. at. Aes.* 400 B. Socrates there refers to the musician Damon for full details about them, concluding however that τὸ τῆς εὐσχημοσύνης τε καὶ ἀσχημοσύνης τῶ ἐνυθμῶ τε καὶ ἀρρυθμῶ ἀκολουθεῖ and further that εὐλογία καὶ εὐαρμοστία καὶ εὐσχημοσύνη καὶ εὐρυθμία εὐθελῆ ἀκολουθεῖ: that there is, in short, a connection between music and morality. But it should be noticed that Socrates, in Plato, only al-

lows the severer and simpler harmonies and rhythms. In the Scholiast ῥυθμὸς κατ' ἐνόπλιον is defined as πρὸς δὲ ὠρχοῦντο σείοντες τὰ ἑπτα: and as made up of two dactyls followed by a spondee, e. g. ὡς φάτο δακρυχέων τοῦ δ' ἔκλυε πότνια μήτηρ.

652 νῆ τὸν Δί'] These words Meineke, following Hirschg., gives to Socrates. They seem to be quite as well placed where they are, expressing Strepsiades' haste to shew that he does know something.

655 οὐ γὰρ, κ.τ.λ.] Why yes (I may be rude), but 'tis because you waste time in bothering me about what I don't want to know.

ΣΩΚΡΑΤΗΣ

τί δαί;

ΣΤΡΕΨΙΑΔΗΣ

ἐκεῖν' ἐκείνο, τὸν ἀδικώτατον λόγον.

ΣΩΚΡΑΤΗΣ

ἀλλ' ἕτερα δεῖ σε πρότερα τούτων μανθάνειν,
τῶν τετραπόδων ἅττ' ἐστὶν ὀρθῶς ἄρρενα.

ΣΤΡΕΨΙΑΔΗΣ

ἀλλ' οἷδ' ἔγωγε τᾶρρεν', εἰ μὴ μαίνομαι
κριὸς, τράγος, ταῦρος, κίων, ἀλεκτρυόν.

660

ΣΩΚΡΑΤΗΣ

ὄρῃς ὁ πάσχεις; τὴν τε θήλειαν καλεῖς
ἀλεκτρυόνα κατὰ ταῦτ' οὐ καὶ τὸν ἄρρενα.

ΣΤΡΕΨΙΑΔΗΣ

πῶς δὴ; φέρε.

ΣΩΚΡΑΤΗΣ

πῶς; ἀλεκτρυόν καλεκτρυόν.

ΣΤΡΕΨΙΑΔΗΣ

νὴ τὸν Ποσειδῶ. νῦν δὲ πῶς με χρὴ καλεῖν;

665

661 ἀλεκτρυόν] It is plain that ἀλεκτρυόν must have been in common use for 'fowl or chicken' of either sex, and the Scholiast shews that it was so. The Boeotians are said to have used ὀρθάλχος in the same general way. Cf. note on *Ach.* 871.

662 ὁ πάσχεις.] 'What you are doing?' Cf. v. 234.

663 ἀλεκτρυόνα.] Dindorf approves of Porson's correction ἀλεκτρυῶ, to escape the anapaest following close on the tribrach. Of this sequence there are two certain examples, *Ach.* 47, ἀλλ' ἀθάνατος ὁ γὰρ Ἀμφίθεος, and *Ecc.* 315, καὶ θοιμάτιον' ὅτε δὴ δ' ἐκείνο ψηλαφῶν. In these examples the two feet are not only in different 'dipodia,' but

also separated by a decided stop and pause in the sense. In *Ran.* 932, 937, Porson makes a similar change, to ἰππαλεκρυῶ, ἰππαλεκρυοῦς. Meineke reads (against MSS) ἀλέκτορα, ἰππαλέκτορα, ἰππαλέκτορας. The metrical question seems doubtful: but ἀλέκτορα here is surely wrong. Socrates says, 'you call the female and the male by the same name, ἀλεκτρυόν:' i. e. 'I ask you for names which are distinctly *per se* (ὀρθῶς) masculine, and you give me one which you would apply to a fowl of either sex.' Strepsiades had not used the word ἀλέκτωρ at all. And below, v. 848, 849, ἀλεκτρυόνα is twice used by Phidippides for the two fowls.

ΣΩΚΡΑΤΗΣ

ἀλεκτρίαιναν, τὸν δ' ἕτερον ἀλέκτορα.

ΣΤΡΕΨΙΑΔΗΣ

ἀλεκτρίαιναν; εὖ γε νῆ τὸν Ἀέρα
 ὥστ' ἀντὶ τούτου τοῦ διδάγματος μόνου
 Διαλφιδώσω σου κύκλω τὴν κάρδοπον.

ΣΩΚΡΑΤΗΣ

ἰδοὺ μάλ' αἴθις τοῖθ' ἕτερον. τὴν κάρδοπον
 ἄρρενα καλεῖς, θήλειαν οὔσαν.

670

ΣΤΡΕΨΙΑΔΗΣ

τῷ τρόπῳ

ἄρρενα καλῶ ἴγῳ κάρδοπον;

ΣΩΚΡΑΤΗΣ

μάλιστα γε,

ὥσπερ γε καὶ Κλεώνυμον.

ΣΤΡΕΨΙΑΔΗΣ

πῶς δὴ; φράσον.

ΣΩΚΡΑΤΗΣ

ταῦτόν δύναται σοι κάρδοπος Κλεωνύμῳ.

ΣΤΡΕΨΙΑΔΗΣ

ἀλλ' ὠγάθ', οἷδ' ἦν κάρδοπος Κλεωνύμῳ,
 ἀλλ' ἐν θυεῖα στρογγύλῃ νεμάττετο.
 ἀτὰρ τὸ λοιπὸν πῶς με χρὴ καλεῖν;

675

ΣΩΚΡΑΤΗΣ

ὅπως;

666 ἀλεκτρίαιναν.] On the analogy of λέων λέαινα. The coinage seems correct, and perhaps hardly deserves ridicule. But it has always passed the power even of kings and emperors to gain currency for a word against use, 'quem penes arbitrium est et jus et norma loquendi.' Hor.

669 τὴν κάρδοπον.] Strepsiades is now taught to avoid the anomaly of words masculine by termination, yet by usage feminine. The passage cannot be rendered exactly in a lan-

guage like our own. Walsh gives a fair equivalent by changing the word under discussion, putting for τὴν κάρδοπον, 'a hen-woodcock.'

674 ταῦτόν δύναται.] That is, in the termination -ος κάρδοπος is as masculine as Κλεώνυμος. But probably Strepsiades does not understand Socrates' meaning, for his rejoinder misses the point, but takes up the words κάρδοπος Κλεωνύμῳ.

676 ἐν θυεῖα, κ.τ.λ.] ὡς πένητα καὶ παράσιτον διαβάλλει αὐτόν. Schol.

τὴν καρδόπην, ὥσπερ καλεῖς τὴν Σωστράτην.

ΣΤΡΕΨΙΑΔΗΣ

τὴν καρδόπην θήλειαν;

ΣΩΚΡΑΤΗΣ

ὀρθῶς γὰρ λέγεις.

ΣΤΡΕΨΙΑΔΗΣ

ἐκεῖνο δ' ἦν ἄν, καρδόπη, Κλεωνύμη.

68

ΣΩΚΡΑΤΗΣ

ἔτι δέ γε περὶ τῶν ὀνομάτων μαθεῖν σε δεῖ,
ἅτ' ἄρρεν' ἐστίν, ἅττα δ' αὐτῶν θήλαια.

ΣΤΡΕΨΙΑΔΗΣ

ἄλλ' οἶδ' ἔγωγ' ἂ θήλει' ἐστίν.

ΣΩΚΡΑΤΗΣ

εἶπέ δῃ.

ΣΤΡΕΨΙΑΔΗΣ

Λύσιλλα, Φίλινα, Κλειταγόρα, Δημητρία.

ΣΩΚΡΑΤΗΣ

ἄρρενα δὲ ποῖα τῶν ὀνομάτων;

ΣΤΡΕΨΙΑΔΗΣ

μυρία.

685

Φιλόξενος, Μελησίας, Ἀμυνίας.

ΣΩΚΡΑΤΗΣ

ἄλλ', ὦ πονηρὲ, ταῦτά γ' ἐστ' οὐκ ἄρρενα.

ΣΤΡΕΨΙΑΔΗΣ

οὐκ ἄρρεν' ὑμῖν ἐστίν;

679, 80 ὀρθῶς γὰρ, κ.τ.λ.] 'Yes, now you speak correctly.' *Sic*. 'Oh! then the following would be the correct thing, καρδόπη, Κλεωνύμη.'

680 καρδόπη, Κλεωνύμη.] Having made καρδοπος into the decided feminine καρδόπη, he makes Cleonymus also into a woman because of his cowardice. Cf. above, v. 353.

681 ἔτι δέ γε.] This is Memeke's reading for vulg. ἔτι δῃ γε. It seems satisfactory. Socrates means to assent to his pupil's conclusion that feminine

nouns are to end in -η; and then says, 'Ay, and you must know about proper names, what their genders are.'

686 Μελησίας.] The old man here again is proved incorrect and ambiguous in his genders, because some oblique cases of nouns in -ας seem to be feminine by termination. Cf. *Lg.* 969, Σμικύθην καὶ κύριον, for something similar.

688 οὐκ ἄρρεν' ὑμῖν ἐστίν;] 'What! not masculine with you (Sophists)?'

ΣΩΚΡΑΤΗΣ

οὐδαμῶς γ', ἐπεὶ
καλέσειας ἐντυχὼν Ἀμυνία;

ΣΤΡΕΨΙΑΔΗΣ

ἄν; ὠδὶ, δεῦρο δεῦρ', Ἀμυνία.

690

ΣΩΚΡΑΤΗΣ

γυναῖκα τὴν Ἀμυνίαν καλεῖς.

ΣΤΡΕΨΙΑΔΗΣ

δικαίως, ἥτις οὐ στρατεύεται;
τί ταῦθ' ἂ πάντες ἴσμεν μαυθάνω;

ΣΩΚΡΑΤΗΣ

μὰ Δί', ἀλλὰ κατακλινεῖς δευρὶ

ΣΤΡΕΨΙΑΔΗΣ

τί δρῶ;

ΣΩΚΡΑΤΗΣ

πισὸν τι τῶν σεαυτοῦ πραγμάτων.

695

ΣΤΡΕΨΙΑΔΗΣ

Ἦ, ἱκετεύω σ', ἐνθάδ' ἀλλ' εἴπερ γε χρὴ,
μ' ἔασον αὐτὰ ταῦτ' ἐκφροντίσαι.

ΣΩΚΡΑΤΗΣ

τι παρὰ ταῦτ' ἄλλα.

ΣΤΡΕΨΙΑΔΗΣ

κακοδαίμων ἐγὼ,
ἴκην τοῖς κόρεσι δώσω τήμερον.

ΧΟΡΟΣ

ἔξε δὴ καὶ διάθρει, πάντα τρόπον τε σαυτὸν

700

ἴδεν.] Strepsiades had ask-
ανθάρω; 'to what end, why
learn?' Socrates answers,
may well ask 'Why?') to no
ed: (you're so stupid); but
ε." δευρὶ, 'here,' on the α-
ορ σκίμπον.

ἔστι π. τ. α'.] 'There is

no way but this!' on the σκίμπον
you must needs sit. Socrates is as
positive as he had been at the first
initiation, v. 255—258. For the
phrase cf. *Vesp.* 1166.

700—705. φρόντιζε .. ὀμμάτων.]
To this corresponds metrically 805-
810, ἄρ' ἀλαθάνει...ἐκφρμένου.

στρόβει πυκνώσας.
 ταχύς δ', ὅταν εἰς ἄπορον πέσης,
 ἐπ' ἄλλο πήδα
 νόημα φρενός· ὕπνος δ' ἀπέστω γλυκύθυμος ὀμμάτων. 705

ΣΤΡΕΨΙΑΔΗΣ

ἀτταταῖ ἀτταταῖ. 707

ΧΟΡΟΣ

τί πάσχεις; τί κάμνεις;

ΣΤΡΕΨΙΑΔΗΣ

ἀπόλλυμαι δειλαιοσ' ἐκ τοῦ σκίμποδος
 δάκνουσί μ' ἐξέρποντες οἱ Κορίνθιοι,
 καὶ τὰς πλευρὰς δαρδάπτουσιν
 καὶ τὴν ψυχὴν ἐκπίνουσιν,
 καὶ τοὺς ὄρχεις ἐξέλκουσιν,
 καὶ τὸν πρωκτὸν διορύττουσιν,
 καὶ μ' ἀπολοῦσιν. 715

ΧΟΡΟΣ

μή νυν βαρέως ἄλγει λίαν.

ΣΤΡΕΨΙΑΔΗΣ

καὶ πῶς; ὅτε μου
 φρούδα τὰ χρήματα, φρούδη χροιά,
 φρούδη ψυχὴ, φρούδη δ' ἐμβάσ'
 καὶ πρὸς τούτοις ἔτι τοῖσι κακοῖς
 φρουρᾶς ἄδων 720

701 πυκνώσας.] He is to pack himself up in the bed-clothes, cf. vv. 727, 740. But πυκνώσας may also have reference to his mind, which he is to concentrate on something by close thinking. Afterwards however he is to let it go looser and λεπτήν; cf. below, vv. 741, 763.

702 ταχύς δ' ὅταν, κ τ.λ.] The same advice is repeated below, v. 743.

710 οἱ Κορίνθιοι.] Cf *Ran.* 439, *Διὸς Κόρινθος ἐν τοῖς στρώμασιν.* The Corinthians were a likely enemy to

make a raid on Attica about this time.

711—15. Mitchell calls attention to the rhyming termination of these lines.

718 χροιά.] Phidippides (above, v. 120) declines to become τὸ χροῖμα διακεκλαισμένος· cf. v. 103. Strepsiades was to be like Chaerephon, ἡμιθνής, v. 504.

719 ἐμβάσ.] Perhaps he had put off his shoes as well as his cloak on entering the holy φροντιστήριον.

721 φρουρᾶς ἄδων.] Cf. Aesch.

ὀλίγου φρουῶδος γεγένημαι.

ΣΩΚΡΑΤΗΣ

οὔτος, τί ποιεῖς; οὐχὶ φροντίζεις;

ΣΤΡΕΨΙΑΔΗΣ

ἐγώ;

νῆ τὸν Ποσειδῶ.

ΣΩΚΡΑΤΗΣ

καὶ τί δῆτ' ἐφρόντισας;

ΣΤΡΕΨΙΑΔΗΣ

ὑπὸ τῶν κόρεων εἴ μου τι περιλειφθήσεται.

725

ΣΩΚΡΑΤΗΣ

ἀπολεῖ κάκιστ'.

ΣΤΡΕΨΙΑΔΗΣ

ἀλλ', ὦγάθ', ἀπόλωλ' ἀρτίως.

ΣΩΚΡΑΤΗΣ

οὐ μαλθακιστέ', ἀλλὰ περικαλυπτέα.

ἐξευρετέος γὰρ νοῦς ἀποστερητικὸς
κάπαιόλημ'.

ΣΤΡΕΨΙΑΔΗΣ

οἴμοι, τίς ἂν δῆτ' ἐπιβάλοι

ἐξ ἀρνακίδων γνώμην ἀποστερητρίδα;

730

ΣΩΚΡΑΤΗΣ

φέρε νυν, ἀθρήσω πρῶτον, ὅ τι δρᾶ, τουτονί.

Ag 16, όταν δ' αἰδεῖν ἢ μνῆσθαι δοκῶ, ὕπνου τόδ' ἀντίμολλον ἐντέμνων ἄκος, of the sentinel thus beguiling φρουρᾶς ἐτείας μῆκος. There is intentional alliteration in φρουρᾶς and φροῦδος.

726 ἀπόλωλ' ἀρτίως.] My ἀπώλεια is a thing past praying for or against (says Strepsiades): your word ἀπολεῖ, 'you will perish,' has no meaning.

729 κάπαιόλημ'.] ἀπαιολεῖν is used in Eur. *Ion*, 549, for 'to puzzle.' The first sense would probably be, 'to dazzle or confuse by quick motion,' as one might do by sleight of hand; compare Lat. *praestigiare*,

praestringere. αἰδῶς is fully discussed in Buttman's *Lexilogus*, and the sense of 'quickly moving' shewn to be the primary and Homeric one.

730 ἐξ ἀρνακίδων γν. ἀπ.] παίζει δὲ ἐνταῦθα, γνώμην ἐξ ἀρνακίδων εἰπων ἀποστερητρίδα, ἤγουν γνώμην ἐξ ἀρνήσεως καὶ ἀποστερησεως. ὠφείλε δὲ εἰπεῖν τίς ἂν δῆτ' ἐπιβάλοι καὶ ἐπιθήσει σκέπασμα ἐξ ἀρνακίδων ὡς ἂν γνώμην εἴροισι ἀποστερητικῆν; Schol. Walsh renders, 'Alas! who'll cover me with the coarse rugged rugs of roguery?' For the form ἀποστερητρὶς Brunck compares αἰλητρῆς, αἰλητρῆς, ὄρχηστῆς, ὄρχηστῆμα.

οὗτος, καθεύδεις;

ΣΤΡΕΨΙΑΔΗΣ

μὰ τὸν Ἀπόλλω ἴγώ μὲν οὐ.

ΣΩΚΡΑΤΗΣ

ἔχεις τι;

ΣΤΡΕΨΙΑΔΗΣ

μὰ Δί' οὐ δῆτ' ἔγωγ'.

ΣΩΚΡΑΤΗΣ

οὐδὲν πάνυ;

ΣΤΡΕΨΙΑΔΗΣ

οὐδὲν γε πλὴν ἢ τὸ πέος ἐν τῇ δεξιᾷ.

ΣΩΚΡΑΤΗΣ

οὐκ ἐγκαλυψάμενος ταχέως τι φροντιεῖς;

735

ΣΤΡΕΨΙΑΔΗΣ

περὶ τοῦ; σὺ γάρ μοι τοῦτο φράσον, ὦ Σώκρατες.

ΣΩΚΡΑΤΗΣ

αὐτὸς ὃ τι βούλει πρῶτος ἐξευρῶν λέγε.

ΣΤΡΕΨΙΑΔΗΣ

ἀκήκοας μυριάκις ἀγὰ βούλομαι,
περὶ τῶν τόκων, ὅπως ἂν ἀποδῶ μηδενί.

ΣΩΚΡΑΤΗΣ

ἴθι νυν, καλύπτου, καὶ σχάσας τὴν φροντίδα
λεπτὴν κατὰ μικρὸν περιφρόνει τὰ πράγματα,
ὀρθῶς διαιρῶν καὶ σκοπῶν.

740

ΣΤΡΕΨΙΑΔΗΣ

οἴμοι τάλας.

733 ἔχεις τι;] 'Have you caught anything?' τοῖς γὰρ ἀλιεῦσιν ἢ ὀρνιθαγρευταῖς οὕτω φασιν, ἔχεις τι; Schol. 737 αὐτὸς...λέγε.] Socrates would not himself find out and give to his disciples anything, but made them think it out for themselves.

740 σχάσας.] The old man is now told to loosen and spread his thoughts as it were over various matters: not to keep them too close and concentrated. Cf. below, v. 763, and note on πυκνώσας above, v. 701. Ἐστὶ σχάσας cf. v. 107.

ΣΩΚΡΑΤΗΣ

ἔχ' ἀτρέμα· κᾶν ἀπορῆς τι τῶν νοημάτων,
ἀφείς ἀπελθε· κᾶτα τὴν γνώμην πάλιν
κίνησον αὐθις αὐτὸ καὶ ζυγώθρισον.

745

ΣΤΡΕΨΙΑΔΗΣ

ὦ Σωκρατίδιον φίλτατον.

ΣΩΚΡΑΤΗΣ

τί, ὦ γέρον;

ΣΤΡΕΨΙΑΔΗΣ

ἔχω τόκου γνώμην ἀποστερητικήν.

ΣΩΚΡΑΤΗΣ

ἐπιδείξον αὐτήν.

ΣΤΡΕΨΙΑΔΗΣ

εἰπέ δὴ νῦν μοι τοδί·

γυναῖκα φαρμακίδ' εἰ πριάμενος Θετταλήν,
καθέλοιμι νύκτωρ τὴν σελήνην, εἶτα δὲ
αὐτὴν καθείρξαιμ' ἐς λοφεῖον στρογγύλον,

750

744 ἀφείς ἀπελθε.] Cf. above, v. 702. Of course this is a hit at the inconclusiveness of Socrates' philosophy: and indeed even the Platonic Socrates is open to the charge.

τὴν γνώμην.] τῆ γνώμη, Reiske.

745 κίνησον αὐθις αὐτὸ καὶ [.] Dindorf construes this καὶ ζυγώθρισον αὐτὸ, comparing *Ach.* 884, ἐκβαθι τῷδε κήπιχαρίττα τῷ ξένῳ; where however Meineke reads τείδε (τῆδε 'this way'), and the dative τῷδε if retained may belong almost as well to ἐκβαθι as to κήπιχαρίττα. Nor are the passages from *Pac* 417, ξίλλαβε ἡμῖν προθυμῶς τῆνδε καὶ ξυνέκυσσον, and *Aesch. Prom. Vinc.* 51, ἐγνωκα τοῖσδε κοῦδέν ἀντειπεῖν ἔχω, quite convincing. Meineke in his critical notes doubts whether τῆ γνώμη in v. 744, or αὐτὸν (Kuster) in v. 745, should not be read. With the former the sense would be 'let go anything that perplexes you for a time, and then

again stir it up in your thoughts, (master it,) and bar it in, or make it fast.' This sense of ζυγώθρισον, from ζύγωθρον, seems to suit the passage better than the first sense given by L. and S. from ζυγόν.

749 Θετταλήν.] Cf. *Plat. Gorg.* 513 A, τὰς τὴν σελήνην καθαιρούσας τὰς Θετταλίδας.

751 λοφεῖον στρογγύλον.] Cf. *Ach.* 1107, τὸ λοφεῖον ἐξένεγκε τῶν τριῶν λόφων. The crest-case appears to have been circular, from this passage; and the same is confirmed from the *Acharnians*; since Dicaeopolis asks for some things which in shape as well as sound resemble what Lamachus calls for: e.g. λελάμιον, a plate (probably round) to match the λοφεῖον: a round cheese to match the round shield (1124 5). Of course it is the *full* moon that is to fit the case ὡς περ κάτοκτρον.

ὥσπερ κάτοπτρον, κᾶτα τηροίην ἔχων,

ΣΟΚΡΑΤΗΣ

τί δῆτα τοῦτ' ἂν ὠφελήσειέν σ' ;

ΣΤΡΕΨΙΑΔΗΣ

ὃ τι ;

εἰ μηκέτ' ἀνατέλλοι σελήνη μηδαμοῦ,
οὐκ ἂν ἀποδοίην τοὺς τόκους.

ΣΟΚΡΑΤΗΣ

ὅτιη τί δή ;

755

ΣΤΡΕΨΙΑΔΗΣ

ὅτιη κατὰ μῆνα τὰργύριον δανείζεται.

ΣΟΚΡΑΤΗΣ

εὖ γ' ἄλλ' ἕτερον αὖ σοι προβαλῶ τι δεξιόν
εἴ σοι γράφοιτο πεντετάλαντός τις δίκη,
ὅπως ἂν αὐτὴν ἀφανίσειας εἰπέ μοι.

760

ΣΤΡΕΨΙΑΔΗΣ

ὅπως ; ὅπως ; οὐκ οἶδ'· ἀτὰρ ζητητέον.

ΣΟΚΡΑΤΗΣ

μή νυν περὶ σαυτὸν εἶλλε τὴν γνώμην αἰεὶ,
ἄλλ' ἀποχάλα τὴν φροντίδ' ἐς τὸν αἴρα,
λινόδετον ὥσπερ μηλολόνην τοῦ ποδός.

ΣΤΡΕΨΙΑΔΗΣ

εἴρηκ' ἀφάνισιν τῆς δίκης σοφωτάτην,
ὥστ' αὐτὸν ὁμολογεῖν σ' ἐμοί.

765

ΣΟΚΡΑΤΗΣ

ποῖαν τινά ;

756 κατὰ μῆνα.] Cf. above, v. 17, ὁρῶν ἀγούσαν τὴν σελήνην εἰκάδας.

757 προβαλῶ.] Cf. above, v. 489. From προβάλλειν thus used comes πρόβλημα in the sense of 'a philosophical proposition, or a geometrical problem.'

762 μή νυν, κ.τ.λ.] A repetition

of the advice given above, v. 740.

764 μηλολόνην.] [αὐφίβν ἐστι χρυσίζον, καθάρω ὅμοιον, ὃ λαμβάνοντες οἱ παῖδες ἀποδεσμοδοσι λινῶ καὶ ἐκπεταννύουσιν. Schol. Cf. Vesp. 1342, ἀνάβαινε δεῦρα χρυσομηλολόνην, κ.τ.λ., where there seems an allusion to the same game.

ΣΤΡΕΨΙΑΔΗΣ

ἤδη παρὰ τοῖσι φαρμακοπώλαις τὴν λίθον
ταύτην ἐόρακας, τὴν καλὴν, τὴν διαφανῆ,
ἀφ' ἧς τὸ πῦρ ἄπτουσι;

ΣΩΚΡΑΤΗΣ

τὴν ἕαλον λέγεις;

ΣΤΡΕΨΙΑΔΗΣ

ἔγωγε. φέρε, τί δῆτ' ἂν, εἰ ταύτην λαβὼν,
ὅποτε γράφοιτο τὴν δίκην ὁ γραμματεὺς,
ἀπωτέρω στὰς ὡδε πρὸς τὸν ἥλιον
τὰ γράμματ' ἐκτῆξαιμι τῆς ἐμῆς δίκης;

770

ΣΩΚΡΑΤΗΣ

σοφῶς γε νῆ τὰς Χάριτας.

ΣΤΡΕΨΙΑΔΗΣ

οἴμ' ὡς ἤδομαι
ὅτι πεντετάλαντος διαγέγραπται μοι δίκη.

ΣΩΚΡΑΤΗΣ

ἄγε δὴ ταχέως τουτὶ ξυνάρπασον.

ΣΤΡΕΨΙΑΔΗΣ

τὸ τί;

775

ΣΩΚΡΑΤΗΣ

ὅπως ἀποστρέψαις ἂν ἀντιδικῶν δίκην,

767 φαρμακοπώλαις.] The Scholiast says that the sellers of precious stones were called φαρμακοπώλαι anciently; οὐδεὶς γὰρ τῶν ταιούτων λίθων δε οὐκ ἔχει καινότεραν δύναμιν. Such stones, as being supposed to possess medicinal properties, &c. would be naturally enough sold by chemists.

768 ἕαλον.] Probably 'a crystal lens' for burning. The user of it is to stand at some distance, towards the sun, that is, nearer to the sun than the object to be burned. Archimedes' famous burning-glasses are supposed to have acted by reflection, not refraction.

773 οἴμ' ὡς ἤδομαι.] The Scholiast remarks that οἴμαι and ὤμοι are sometimes used of joy, but this is the only passage referred to by L. and S. for such use.

775 ξυνάρπασον.] Cf. above, v. 499, εὐθέως ὑφαρπάσει, where he is bidden at once to catch up ideas. The ξύν however further expresses the grappling of the mind with the idea. Cf. Soph. *Aj.* 16, φώνημ' ἀκούω καὶ ξυναρπάζω φρενί.

776 ἀποστρέψαις.] Meineke's change to ἀποστρέψαι seems needless. In *Lg.* 263, ἀποστρέψαις is used of twisting or wrenching back

μέλλων ὀφλήσειν, μὴ παρόντων μαρτύρων.

ΣΤΡΕΨΙΑΔΗΣ

φαυλότατα καὶ ῥᾶστ'.

ΣΩΚΡΑΤΗΣ

εἶπε δὴ.

ΣΤΡΕΨΙΑΔΗΣ

καὶ δὴ λέγω.

εἰ πρόσθεν ἔτι μιᾶς ἐνεστῶσης δίκης,
πρὶν τὴν ἐμὴν καλεῖσθ', ἀπαγχαίμην τρέχων.

780

ΣΩΚΡΑΤΗΣ

οὐδὲν λέγεις.

ΣΤΡΕΨΙΑΔΗΣ

νὴ τοὺς θεοὺς ἔγωγ', ἐπεὶ
οὐδεὶς κατ' ἐμοῦ τεθνεώτος εἰσάξει δίκην.

ΣΩΚΡΑΤΗΣ

ὕθλις ἄπερρ', οὐκ ἂν διδάξαιμ' ἂν σ' ἔτι.

from oneself an adversary's shoulder in wrestling, and so fouling him: and here the sense may be much the same.

779 ἐνεστῶσης.] 'Instante ad huc actione una.' Cf. Demosth. 896. 29, ἐνεστηκίας δὲ τῆς δίκης διδωσιν ὁ Παρμένων ἄρκον.

780 καλεῖσθ'.] Cf. *Vesp.* 1441, ἔως ἂν τὴν δίκην ἄρχων καλῆ. For the elision see note on v. 988.

ἀπαγχαίμην.] This is one of the ways to Hades suggested in *Kan.* 121, μία μὲν γὰρ ἔστιν ἀπὸ κάλιω καὶ θρανίου κρεμάσαντι σαυτὸν. And in *Eg* 80, Nicias proposes escape by suicide.

781 οὐδὲν λέγεις.] What you say is naught.' λέγειν τι, οὐδὲν, 'to have some sense or reason, or none, in what you say' is frequent in Plato.

783 διδάξαιμ' ἂν.] This is Elmsley's correction. Another is διδάξαμεν σ' ἔτι. Hermann's defence of διδάξαιμην, from Pind. *Olymp.* VIII. 77, τὸ διδάξασθαι δὲ τοι εἰδῶτι

πατέρων is not satisfactory for Attic Greek. For the double ἂν cf. *Thesm.* 196, καὶ γὰρ ἂν μαινοίμεθ' ἂν; and note on *Eg.* 1108. In sentences where between the first and second ἂν many words intervene, the reason for its double appearance seems to be that the speaker wished to shew the conditional nature of the sentence from the very outset, and therefore put ἂν near the beginning, and then, after the parenthetical clause repeated the particle with the verb for the sake of clearness. Aesch. *Ag* 345—7 is a case in point. θεοῖς δ' ἂν, ἀμπλάκῃτοι εἰ μῶλοι στρατὸν, ἐγγρηγορὸς τὸ πῆμα τῶν ὀλωλῶτων γένοιτ' ἂν. 'Before the gods may be

should the host return stained with sin against them—wakeful, I say, may be will prove, &c.' In short simple phrases like the present the doubled ἂν may have some emphasizing force. 'I won't teach you any more, that I won't.'

ΣΤΡΕΨΙΑΔΗΣ

ὅτι τί; καὶ πρὸς τῶν θεῶν, ὦ Σώκρατες.

ΣΩΚΡΑΤΗΣ

ἀλλ' εὐθὺς ἐπιλήθει σύ γ' ἄττ' ἂν καὶ μάθῃς· 785
ἐπεὶ τί νυνὶ πρῶτον ἐδιδάχθης; λέγε.

ΣΤΡΕΨΙΑΔΗΣ

φέρ' ἴδω, τί μέντοι πρῶτον ἦν; τί πρῶτον ἦν;
τίς ἦν ἐν ἧ ματτόμεθα μέντοι τάλφιτα;
οἴμοι, τίς ἦν;

ΣΩΚΡΑΤΗΣ

οἶκ' ἐς κόρακας ἀποφθερεῖ,
ἐπιλησμότατον καὶ σκαιότατον γερόντιον; 790

ΣΤΡΕΨΙΑΔΗΣ

οἴμοι, τί οὖν δῆθ' ὁ κακοδαίμων πείσομαι;
ἀπὸ γὰρ ὀλοῦμαι μὴ μαθὼν γλωττοστροφεῖν.
ἀλλ', ὦ Νεφέλαι, χρηστόν τι συμβουλεύσατε.

ΧΟΡΟΣ

ἡμεῖς μὲν, ὦ πρεσβῦτα, συμβουλεύομεν,
εἴ σοι τις υἱὸς ἐστὶν ἐκτεθραμμένος, 795
πέμπειν ἐκείνον ἀντὶ σαυτοῦ μαθάνειν.

ΣΤΡΕΨΙΑΔΗΣ

ἀλλ' ἔστ' ἔμοιγ' υἱὸς καλὸς τε καὶ γαθός·
ἀλλ' οὐκ ἐθέλει γὰρ μαθάνειν, τί ἐγὼ πάθω;

ΧΟΡΟΣ

σύ δ' ἐπιτρέπεις;

785 καὶ.] The καὶ emphasizes μάθῃς; but seems best rendered in English by a stress laid on the auxiliary verb, 'whatever you *have* learnt, you forget.'

786 νυνὶ.] Cf. v. 825, ὤμοσας νυνὶ Δία, for νυνὶ with aorist = 'nuper,' 'just now.'

790 ἐπιλησμότατον.] In form as if from ἐπιλησμοσ, but that is not in use.

798 μαθάνειν, τί ἐγὼ πάθω.] Meusnier puts a full stop after μα-

θάνειν, making ἀλλὰ γὰρ elliptical, as it so often is. But then τί ἐγὼ π. comes awkwardly without any conjunction or particle. Hermann prefers τί γὰρ πάθω, as in *Lysistr.* 884, *Eccl.* 880, *Av.* 1432. But no MSS. appear to have τί γὰρ π. in this place, and, as Dindorf says, the γὰρ that has just gone before is a reason against γὰρ: whereas in the passages adduced by Hermann the context justifies and requires γὰρ.

ΣΤΡΕΨΙΑΔΗΣ

εὐσωματεῖ γὰρ καὶ σφρυγᾶ,
 κᾶστ' ἐκ γυναικῶν εὐπτέρων τῶν Κοισύρας. 800
 ἀτὰρ μέτειμί γ' αὐτόν· ἦν δὲ μὴ θέλη,
 οὐκ ἔσθ' ὅπως οὐκ ἐξελω' κ τῆς οἰκίας.
 ἀλλ' ἐπανάμεινόν μ' ὄλιγον εἰσελθὼν χρόνον.

ΧΟΡΟΣ

ἄρ' αἰσθάνει πλεῖστα δι' ἡμᾶς ἀγάθ' αὐτίχ' ἔξω
 μόνας θεῶν; ὡς
 ἔτοιμος ὄδ' ἐστὶν ἅπαντα δρᾶν
 ὅσ' ἂν κελεύῃς.
 σὺ δ' ἀνδρὸς ἐκπεπληγμένου καὶ φανερώς ἐπληρμένου 810
 γνοὺς ἀπολάψεις, ὅ τι πλεῖστον δύνασαι,
 ταχέως· φιλεῖ γὰρ πῶς τὰ τοιαῦθ' ἐτέρα τρέπεσθαι.

ΣΤΡΕΨΙΑΔΗΣ

οὔτοι μὰ τὴν Ὀμίχλην ἔτ' ἐνταυθὶ μενεῖς·
 ἀλλ' ἔσθι' ἐλθὼν τοὺς Μεγακλέους κίονας. 815

ΦΕΙΔΙΠΠΙΔΗΣ

ὦ δαιμόνιε, τί χρῆμα πάσχεις, ὦ πάτερ;
 οὐκ εὖ φρονεῖς μὰ τὸν Δία τὸν Ὀλύμπιον.

800 εὐπτέρων] This can hardly mean 'soaring,' as Walsh renders it. Ernesti thinks there may be reference to some metaphorical use of the word by a tragic poet. We have no such use preserved of εὐπτερος: but ἀπτερος is curiously used (Aesch. Ag. 276); and οὐδέπω μακρὰν πτέσθαι σθένουται, Soph. Oed. Tyr. 16, of the young and weak. Hence 'well-feathered' might imply 'vigorous, strong.' Strepsiades' wife seems to have been rather a virago, ἀνδρόβουλος if not ἀνδροπύγων, and her son therefore naturally εὐσώματος and σφρυγῶν, which would not follow so well if εὐπτερος be taken: 'well-plumed, fine-feathered,' of a fine lady.

805-812. While Strepsiades is gone after his son, the Chorus con-

gratulate Socrates on the advantages he will get out of his dupe, advising him to make hay while the sun shines.

810, 11 σὺ δ' ἀνδρὸς ἐκπ... γνοὺς ἀπολάψεις.] The genitive is governed by ἀπολάψεις, 'you will suck out of the man in his bewilderment all the advantage you can, having perceived him thus bewildered, &c.'

814-888. Strepsiades goes to his son, threatens to turn him out of doors if he will not go to school, and displays his new found knowledge. Philippides thinks his father mad, but at last obeys. He is brought to Socrates; and is to learn direct from the two λόγω.

814 μὰ τὴν Ὀμίχλην.] A Socratic oath. Cf. v. 627.

ΣΤΡΕΨΙΑΔΗΣ

ἰδοῦ γ' ἰδοῦ Δί' Ὀλύμπιον τῆς μωρίας
τὸ Δία νομίζειν, ὄντα τηλικουτονί.

ΦΕΙΔΙΠΠΙΔΗΣ

τί δὲ τοῦτ' ἐγέλασας ἑτέρον;

ΣΤΡΕΨΙΑΔΗΣ

ἐνθυμούμενος

820

ὅτι παιδάριον εἶ καὶ φρονεῖς ἀρχαϊκά.
ὅμως γε μὴν πρόσσελθ', ἵν' εἰδῆς πλείονα,
καὶ σοι φράσω πράγμ' ὃ σὺ μαθὼν ἀνὴρ ἔσει.
ὅπως δὲ τοῦτο μὴ διδάξεις μηδένα.

ΦΕΙΔΙΠΠΙΔΗΣ

ἰδοῦ· τί ἔστιν;

ΣΤΡΕΨΙΑΔΗΣ

ᾠμοσας νυνὶ Δία.

825

ΦΕΙΔΙΠΠΙΔΗΣ

ἔγωγ'.

ΣΤΡΕΨΙΑΔΗΣ

ὄρᾳς οὖν ὡς ἀγαθὸν τὸ μανθάνειν;
οὐκ ἔστιν, ὦ Φειδιππίδη, Ζεὺς.

ΦΕΙΔΙΠΠΙΔΗΣ

ἀλλὰ τίς;

ΣΤΡΕΨΙΑΔΗΣ

Δίνος βασιλεύει, τὸν Δί' ἐξεληλακῶς.

ΦΕΙΔΙΠΠΙΔΗΣ

αἰβοῖ, τί ληρεῖς;

818 ἰδοῦ γ' ἰδοῦ.] In contempt,
as in *Eq.* 87, 344. Below, v. 825,
ἰδοῦ is as *Eq.* 121, or above, v. 82.

819 τὸ Δία νομίζειν.] Cf. above,
v. 268, τὸ δὲ μηδὲ κυνὴν... ἐλθεῖν
ἔχοντα.

τηλικουτονί.] τελείαν ἔχοντα τὴν
ἡλικίαν καὶ ὀφειλοντα πάντα εἰδέναι.
Schol. A big hulking fellow like

you ought to be beyond such folly
and ignorance.

824 ὅπως δὲ . μηδένα.] Strepsi-
ades makes a secret of his know-
ledge, as the scholar had done to
him. Cf. v. 143, νομίσαι δὲ ταῦτα
χρὴ μυστήρια.

828 Δίνος, κ.τ.λ.] Cf. above,
v. 381.

ΣΤΡΕΨΙΑΔΗΣ

ἴσθι τοῦθ' οὕτως ἔχου.

ΦΕΙΔΙΠΠΙΔΗΣ

τίς φησι ταῦτα;

ΣΤΡΕΨΙΑΔΗΣ

Σωκράτης ὁ Μήλιος
καὶ Χαιρεφῶν, ὅς οἶδε τὰ ψυλλῶν ἴχνη.

830

ΦΕΙΔΙΠΠΙΔΗΣ

σὺ δ' ἐς τοσοῦτον τῶν μανιῶν ἐλήλυθας
ὥστ' ἀνδράσι πεῖθει χολῶσιν;

ΣΤΡΕΨΙΑΔΗΣ

εὐστόμει,

καὶ μηδὲν εἶπης φλαῦρον ἄνδρας δεξιούς
καὶ νοῦν ἔχοντας· ὧν ὑπὸ τῆς φειδωλίας
ἀπεκείρατ' οὐδεὶς πώποτ' οἷδ' ἠλείψατο
οἷδ' ἐς βαλανεῖον ἦλθε λουσόμενος· σὺ δὲ
ὥσπερ τεθνεῶτος καταλόει μου τὸν βίον.
ἀλλ' ὡς τάχιστ' ἐλθὼν ὑπὲρ ἐμοῦ μάνθανε.

835

830 Σωκράτης ὁ Μήλιος.] Diagoras of Melos was believed to be an atheist: therefore Socrates, because of his similar opinions, is called the Melian. So, as Bergler notes, in *Vesp.* 1267 Amynias is called the son of Sellus, because he was as poor as Aeschines son of Sellus. It is not probable that (as Wieland thought) any serious imputation on the citizenship or patriotism of Socrates is intended. Diagoras and Socrates were probably acquainted, for Diagoras was much at Athens, and was probably disliked by the Athenians merely because he was a Melian, for the charge of atheism against him is not well supported by his writings and poems.

833 χολῶσιν.] χολῶν here—μελαγχολῶν, for which see *Av.* 14, *Plut.* 12. The Scholiast on the lat-

ter tells us that this use of χολῶν is peculiarly Attic, for that in general Greek it = θιμοῦσθαι.

835 ὧν.. ἀπεκείρατ' οὐδεὶς, κ.τ.λ.] Cf. *Av.* 1282, ἐκόμων, ἐπειρων, ἐρρύπων, ἐσωκράτων.

838 καταλόει.] 'You bathe away,—wash away,' with the notion also of spending it on baths, &c. One Scholiast gives καταναλίσκεις εἰς λουτρά. Another δαπανᾷς, ἀφανίζεις. The same double meanings appear in Plaut. *Trin.* 2. 4. 5, *Comessam*, expotum, exunctum, elutum in balneis. And 'elucere' frequently in Plaut. = 'prodigere.' There is of course reference to λουσόμενος in the preceding line. 'They're so sparing they won't wash themselves, you unsparingly wash away my property, as if I were dead.'

ΦΕΙΔΙΠΠΙΑΔΗΣ

τί δ' ἂν παρ' ἐκείνων καὶ μάθοι χρηστόν τις ἂν; 840

ΣΤΡΕΨΙΑΔΗΣ

ἄληθες; ὅσαπερ ἔστ' ἐν ἀνθρώποις σοφά·
γνώσει δὲ σπαντὸν ὡς ἀμιθῆς εἶ καὶ παχύς.
ἄλλ' ἐπανάμεινόν μ' ὀλίγον ἐνταυθὶ χρόνον.

ΦΕΙΔΙΠΠΙΑΔΗΣ

οἶμοι, τί δράσω παραφρονοῦντος τοῦ πατρός;
πότ' ἐρα παρανοίας αὐτὸν εἰσαγαγὼν ἔλω,
ἢ τοῖς σοροπηγοῖς τὴν μανίαν αὐτοῦ φράσω; 845

ΣΤΡΕΨΙΑΔΗΣ

φέρ' ἴδω, σὺ τουτονὶ τί νομίζεις; εἰπέ μοι.

ΦΕΙΔΙΠΠΙΑΔΗΣ

ἄλεκτρούνα.

ΣΤΡΕΨΙΑΔΗΣ

καλῶς γε. ταυτηνὶ δὲ τί;

ΦΕΙΔΙΠΠΙΑΔΗΣ

ἄλεκτρονόν'.

ΣΤΡΕΨΙΑΔΗΣ

ἄμφω ταυτό; καταγέλαστος εἶ.
μή νυν τὸ λοιπὸν, ἀλλὰ τήνδε μὲν καλεῖν
ἄλεκτρίαιναν, τουτονὶ δ' ἀλέκτορα. 850

840 τί δ' ἂν...ἂν] Cf. note on 783. For a wondering question like this followed by ἀληθες, cf. *Fg.* 89, πῶς δ' ἂν μεθύων χρηστόν τι βουλεύσαιτ' ἀνήρ; Δ. ἀληθες, οὗτος;

844. Strepesades runs in and fetches out two fowls, cock and hen.

845 παρανοίας εἰσαγαγὼν.] As Iophon is said to have done to his father Sophocles.

846 σοροπηγοῖς] That they may have his coffin ready, for he is a crazy old dotard, and therefore near his death. Cf. *Lysistr.* 599, σὺ δὲ δὴ τί μαθὼν οὐκ ἀποθνήσκεις;...σόνρον ὠνήσει.

847 τουτονὶ τί νομίζεις.] τοῦτον

τίνα νομίζεις, Vulg. τουτονί, MSS. R. V. τί is better for the sense than τίνα, and is adopted by Dindorf, in his note. Indeed ταυτηνὶ δὲ τί in the next line seems almost to prove τουτονί τί to be right.

852. Strepesades' new-found knowledge meets with the same contempt as does Monsieur Jourdain's, when his triumphant revelation to his wife and household that they talk 'prose,' and pout out their lips to utter U, only gains from Madame a scornful 'Qu'est-ce que c'est que tout ce galimatias-là?' Indeed Molière evidently got the idea of the grammar lesson (*Le Bourgeois Gentilhomme*, Act II. 6, III. 3) from Aristophanes.

ΦΕΙΔΙΠΠΙΔΗΣ

ἀλεκτρύαιναν; ταῦτ' ἔμαθες τὰ δεξιά
εἴσω παρελθὼν ἄρτι παρὰ τοῖς γηγενεῖς;

ΣΤΡΕΨΙΑΔΗΣ

χᾶτερά γε πόλλ'. ἀλλ' ὅ τι μάθοιμ' ἐκάστοτε,
ἐπέλανθανόμην ἂν εὐθὺς ὑπὸ πλήθους ἐτῶν.

855

ΦΕΙΔΙΠΠΙΔΗΣ

διὰ ταῦτα δὴ καὶ θοῖμάτιον ἀπώλεσας;

ΣΤΡΕΨΙΑΔΗΣ

ἀλλ' οὐκ ἀπολώλεκ', ἀλλὰ καταπεφρόντικα.

ΦΕΙΔΙΠΠΙΔΗΣ

τὰς δ' ἐμβάδας ποῖ τέτροφας, ὠνήητε σύ;

ΣΤΡΕΨΙΑΔΗΣ

ὥσπερ Περικλέης ἐς τὸ δέου ἀπώλεσα.

853 γηγενεῖς.] One Scholiast explains this by 'pale and corpse-like,' another by 'unpious and fighters against the gods,' another by 'living beneath the earth.' The second explanation is taken by most commentators. Wieland translates 'Himmel-stürmer.' The two last meanings may be combined. The Socratic sentence are called, with some contempt, 'sons of earth, earth born giants,' because of their boastful and impotent endeavours to dethrone the gods, but yet with reference also to their κατὰ γαίης οἰκησις in the Contemplatory. For the giants as boasters cf. *Av.* 824, ἵν' οἱ θεοὶ τοὺς γηγενεῖς ἀλαζονευόμενοι καθυπερηκόνησαν; with which compare v 103 of this play, where Phidippides calls the sophists ἀλάζονας. Cf. also *Jellow*, v. 1492.

855 ἐπέλανθανόμην ἂν ἐτῶν] As far as the sense goes there is no need for preferring τῶν ἐτῶν and omitting ἂν. The use of ἂν with impf. or aorist indic. in sentences not conditional may be abundantly illustrated. Cf. *Ran.* 911, ἕνα τιν' ἔν καθίσεν. 914, ὁ δὲ χορός γ' ἤρειδεν ὄρμαθους ἂν μελῶν. 920, τὸ δρᾶμα

δ' ἂν διήει. 924, ῥήματ' ἂν βόεια δώδεκ' εἶπεν: also vv. 927, 946, 948—950. In all these passages ἂν with the past indic. is of habitual action. We use 'he would do, he would be doing' in the same way. Perhaps there is reference to a suppressed condition 'He would (if ever he got the chance, every time he got the chance) do so and so.

858 ποῖ τέτροφας] 'What have you done with your shoes? what have you brought your shoes to?' Strepsiades had 'thought away, used up in thought' his cloak, so he is asked into what he has used up or developed his shoes. τρέφω εἰς τι, 'to nourish, feed up, rear, bring up in or anything,' and so more generally 'to make into anything.' But I know no close parallel to this use of τρέφω.

859 ὥσπερ Περικλέης] Pericles, in his account of monies expended, put down of ten talents εἰς τὸ δέου ἀνηλωσα, and the item went unquestioned by the people. He had with this money bribed Pleistoanax and Cleonarchidas to spare Attica. Plutarch mentions this in his life of Pericles. One Scholiast however

ἀλλ' ἴθι, βάδιζ', ἴωμεν εἴτα τῷ πατρὶ
πιθόμενος ἐξάμαρτε· καὶ γὰρ τοί ποτε
οἶδ' ἐξέτει σοι τραυλίσαντι πιθόμενος,
ὄν πρῶτον ὀβολὸν ἔλαβον Ἑλιαστικόν,
τούτου ἑπριάμην σοι Διασίῳις ἀμαξίδα.

860

ΦΕΙΔΙΠΠΙΔΗΣ

ἦ μὴν σὺ τούτοις τῷ χρόνῳ ποτ' ἀχθέσει.

863

ΣΤΡΕΨΙΑΔΗΣ

εὖ γ' ὅτι ἐπείσθης. δεῦρο δεῦρ', ὦ Σώκρατες,
ἔξελθ'· ἄγω γὰρ σοι τὸν υἱὸν τουτονὶ,
ἀκοντ' ἀναπείσας.

ΣΩΚΡΑΤΗΣ

νηπύτιος γὰρ ἐστ' ἐτι
καὶ τῶν κρεμαθρῶν οὐ τρίβων τῶν ἐνθάδε.

ΦΕΙΔΙΠΠΙΔΗΣ

αὐτὸς τρίβων εἴης ἂν, εἰ κρέμαϊό γε.

870

ΣΤΡΕΨΙΑΔΗΣ

οὐκ ἐς κίρακας; καταρῆ σὺ τῷ διδασκάλῳ;

ΣΩΚΡΑΤΗΣ

ἰδοὺ κρέμαϊ, ὡς ἡλίθιον ἐφθέγγετο

seems to think this refers to monies embezzled in the matter of a statue of Athené, to which there is more distinct reference in *Lac.* 605, 6.

863 ὀβολὸν Ἑλιαστικόν.] The three-*obol* piece was generally the fee of the *Heliastæ*. Cf. *Eg* 798. The Scholast here says the pay was not fixed, but variable.

864 τούτου ἑπριάμην.] In strictness (as Dindorf notes) it should be *ἑπριμμενοι*: but the construction with *οἶδα* is dropped, and the indicative substituted. Meiske punctuates ποτε, οἶδ', ἐξέτει, 'I too once, I know) of evnig you brought'.

869 κρεμαθρῶν.] To avoid the use of *θ* in this word three changes are proposed, τῶν γε κ., τῶν κρεμαθρῶν οὐπῶ, τῶν κρεμαστρῶν: the last

being preferred by Porson. Perhaps Dawes' canon is scarcely certain enough to warrant our leaving the MSS. Certainly the form used above, v. 218, is *κρεμαθρας*, not *κρεμαστρας*, but the penultimate is short. Dindorf says, 'prodesta syllaba media dixit ut ponderosius hoc vocabulum videretur.' This is very improbable.

870 τρίβων.] Socrates had used *τριβων* for 'well versed in.' Phidippides uses it for 'an old threadbare cloak,' saying that if Socrates were hung up, he'd be for all the world like an old cloak hanging on a peg. This explanation (Seiger's) seems right, and justifies the rebuke in v. 871.

872 κρέμαϊ, ὡς ἡλίθιον.] As the MSS. have κρέμαϊό γ' ὡς ἡλίθ., and

καὶ τοῖσι χεῖλεσιν διερρηκόσιν.
 πῶς ἂν μάθοι ποθ' οὗτος ἀπόφευξιν δίκης
 ἢ κλήσιν ἢ χάνωσιν ἀναπειστηρίαν;
 καίτοι ταλάντου τοῦτ' ἔμαθεν Ἵπέρβολος.

875

ΣΤΡΕΨΙΑΔΗΣ

ἀμέλει, δίδασκέ· θυμόσοφός ἐστιν φύσει
 εὐθύς γέ τοι παιδάριον ὦν τυννουτονὶ
 ἔπλαττεν ἔνδον οἰκίας ναῦς τ' ἔγλυφεν,
 ἀμαξίδας τε σκυτίνας εἰργάζετο,
 κακ τῶν σιδίων βατράχους ἐποίει πῶς δοκεῖς.
 ὅπως δ' ἐκείνω τῷ λόγῳ μαθήσεται,
 τὸν κρείττον', ὅστις ἐστὶ, καὶ τὸν ἥττονα,
 ὅς τὰδικα λέγων ἀνατρέπει τὸν κρείττονα·
 εἴαν δὲ μὴ, τὸν γοῦν ἄδικον πάσῃ τέχνῃ.

880

885

ΣΩΚΡΑΤΗΣ

αὐτὸς μαθήσεται παρ' αὐτοῖν τοῖν λόγοιν.
 ἐγὼ δ' ἀπέσομαι.

ΣΤΡΕΨΙΑΔΗΣ

τοῦτό νυν μέμνησ', ὅπως

the exact repetition of the words κρέ-
 μαῖό γε seems likely, this omission of
 γε by Dindorf is not quite satisfac-
 tory; nor yet is Memcke's substitu-
 tion of ἴδιον for ἡλιθίον. Hermann
 proposed κρέμαῖό γ' ἡλιθί' ὡς.

873 διερρηκόσιν] διακεχηνό-
 σω, Schol. Suidas explains it κε-
 χαλασμένα, οὐ συνεστραμμένα. The
 philosophic and polite pronunciation
 was to be neat and mincing with lips
 under control.

875 χάνωσιν ἀναπειστηρίαν] 'La-
 xation suasive,' Walsh. 'Inva-
 lidation' might do. χάνωσις is a
 weakening or loosening of the force
 and cogency of the adversary's argu-
 ments; ὅταν τοῦ ἀντιδικου προβά-
 λοντος λόγουι πιθανοῦς εἰς τὸναντίον
 τις αὐτοῦ περιτρέψῃ καὶ χανοῦς καὶ
 ἀσθενεῖς ποιήσῃ. Schol. The word
 was probably peculiar to rhetori-
 cians. Cf v. 318.

876 καίτοι, κ.τ.λ.] 'And yet

Hyperbolus learnt all this, and paid
 me a good fee for it too.' On which
 Strepsiades says, that his son was
 clever as a lad, and wd perhaps after
 all be an apt pupil.

877 θυμόσοφος.] Cf. *Γερ.* 1280,
 'Ἀριφράδην θυμοσοφικώτατον ὄντινά
 ποτ' ὤμοσε μαθόντα παρὰ μηδενὸς ἀλλ'
 ἀπὸ σοφῆς φύσεως αὐτόματον ἐκμαθεῖν.

881 πῶς δοκεῖς.] Cf. *Plut.* 742,
 οἱ δὲ... πῶς δοκεῖς τὸν Πλοῦτον ἠσπα-
 ζοντο. *Καν.* 54, τὴν καρδίαν ἐπέ-
 ταξε πῶς οἱ σφῆδρα. *Εὐκ. Hipp.*
 446, τοῦτον λαβοῦσα πῶς δοκεῖς καθ-
 ὕβρισεν. All interrogative force
 seems lost in this colloquial use of
 πῶς δοκεῖς, which thus is about equi-
 valent to 'You can't think how cle-
 verly, greatly, &c.'

884 ὅς κρείττονα.] Some MSS.
 want this *Lle.* Dobree would omit
 it. Bergk would also omit v. 885.

887 ἐγὼ δ' ἀπέσομαι.] This is
 better given to Socrates, as (after

πρὸς πάντα τὰ δίκαι' ἀντιλέγειν δυνήσεται.

ΔΙΚΑΙΟΣ

χώρει δευρὶ, δείξον σταντὸν
τοῖσι θεαταῖς, καίπερ θρασὺς ὤν

890

ΑΔΙΚΟΣ

ἴθ' ὅποι χρήξεις. πολὺ γὰρ μᾶλλον σ'
ἐν τοῖς πολλοῖσι λέγων ἀπολώ.

ΔΙΚΑΙΟΣ

ἀπολεῖς σύ; τίς ὤν;

ΑΔΙΚΟΣ

λόγος.

ΔΙΚΑΙΟΣ

ἤττων γ' ὤν.

ΑΔΙΚΟΣ

ἀλλὰ σὲ νικῶ, τὸν ἐμοῦ κρείττω
φάσκοντ' εἶναι.

ΔΙΚΑΙΟΣ

τί σοφὸν ποιῶν;

895

ΑΔΙΚΟΣ

γνώμας καινὰς ἐξευρίσκων.

Beer) Meineke reads it, if with MS. Rav., Hermann, and Meineke, we read *νῦν* for *γούν*. The reading *δ' οὖν* of the old editions might stand, on the score of sense. But probably Socrates goes out, and returns at v. 1105, when the discussion is ended, with 'Well! what now? which tutor do you choose for your son?'

888 Here a song of the Chorus is wanting, which probably the poet when remodelling this play never added. The word ΧΟΡΟΥ (? ΧΟΡΟΣ) is found in MS. Rav., and the Scholiast says *ἐπιγραφή φέρεται χοροῦ*.

889—948. The Just Cause (or Argument) and Unjust Cause come

on personified. They have a preliminary skirmish, each confident of victory, and claiming the pupil. The Chorus rules that each shall in a set speech display his doctrine: to which they consent.

889 *χώρει δευρὶ, κ.τ.λ.*] The Scholiast says the *λόγοι* are brought on the stage in baskets or cages like fighting cocks.

891 *ἴθ' ὅποι χρήξεις.*] A scrap from the *Telephus* of Euripides. Cf. below, v. 912.

892 *ἐν τοῖς πολλοῖσι.*] Cf. Eur. *Hipp.* 988, *οἱ γὰρ ἐν σοφοῖς φαῦλοι παρ' ἄλλῃ μουσικώτεροι λέγειν*. Cleon is similarly confident of victory before Demus. *Eq.* 710—15.

ΔΙΚΑΙΟΣ

ταῦτα γὰρ ἀνθεὶ διὰ τουτουσί
τοὺς ἀνοήτους.

ΑΔΙΚΟΣ

οὐκ, ἀλλὰ σοφούς.

ΔΙΚΑΙΟΣ

ἀπολῶ σε κακῶς.

ΑΔΙΚΟΣ

εἰπέ, τί ποιῶν;

ΔΙΚΑΙΟΣ

τὰ δίκαια λέγων.

900

ΑΔΙΚΟΣ

ἀλλ' ἀνατρέψω 'γαῦτ' ἀντιλέγων
οὐδὲ γὰρ εἶναι πάνυ φημί δίκην.

ΔΙΚΑΙΟΣ

οὐκ εἶναι φής;

ΑΔΙΚΟΣ

φέρε γὰρ, ποῦ 'στιν;

ΔΙΚΑΙΟΣ

παρὰ τοῖσι θεοῖς.

ΑΔΙΚΟΣ

πῶς δῆτα δίκης οὔσης ὁ Ζεὺς
οὐκ ἀπόλωλεν τὸν πατέρ' αὐτοῦ
δήσας;

905

ΔΙΚΑΙΟΣ

αἰβοῖ, τουτὶ καὶ δὴ
χωρεῖ τὸ κακόν· δότε μοι λεκάνην.

897 ἀνθεῖ.] Cf. below, v. 962,
δτ' ἐγὼ... ἤνθουν.

901 ἀνατρέψω 'γαῦτ'.] A curious
crasis for ἐγὼ αὐτ', which Mei-
neke writes fully. Cf. *Vesp.* 416,
ἐγὼ οὐ μεθήσομαι. Some have ἀνα-
τρέψω ταῦτ'.

902 οὐδὲ... πάνυ.] πάνυ is to be
taken with the negative.

903 παρὰ τοῖσι θεοῖς.] Cf. Soph.

Oed. Col. 1382, δίκη ξύνεδρος Ζηνός.

906 δήσας.] Cf. Aesch. *Eum.*
641, αὐτὸς δ' ἔδησε πατέρα πρεσβύ-
την Κρόνον, where the Furies in a
rather similar way call in question
the justice of Zeus.

907 χωρεῖ τὸ κακόν.] Cf. *Ran.*
1018, καὶ δὴ χωρεῖ τουτὶ τὸ κακόν.

λεκάνην.] ἵνα τὴν χολὴν ἐμέσω,
Schol.

ΑΔΙΚΟΣ

τυφογέρων εἰ κανάρμοστος.

ΔΙΚΑΙΟΣ

καταπύγων εἰ καναίσχυντος.

ΑΔΙΚΟΣ

ῥόδα μ' εἶρηκας.

ΔΙΚΑΙΟΣ

καὶ βωμολόχος.

910

ΑΔΙΚΟΣ

κρίνεσι στεφανοῖς.

ΔΙΚΑΙΟΣ

καὶ πατραλοίας.

ΑΔΙΚΟΣ

χρυσῷ πάττων μ' οὐ γιγνώσκεις.

ΔΙΚΑΙΟΣ

οὐ δῆτα πρὸ τοῦ γ', ἀλλὰ μολίβδω.

ΑΔΙΚΟΣ

νῦν δέ γε κόσμος τοῦτ' ἐστὶν ἐμοί.

ΔΙΚΑΙΟΣ

Θρασὺς εἰ πολλοῦ.

ΑΔΙΚΟΣ

σὺ δέ γ' ἀρχαῖος.

915

ΔΙΚΑΙΟΣ

διὰ σ' οὐ φοιτᾶν

908 κανάρμοστος.] ἄρρητος, ἀηδής, ἀμουσος. Cf. *Eq.* 1236, ἐν ταῖσι εὐστραῖσι κανδύλοις ἡμοστώμην.

910 ῥόδα μ' εἶρηκας.] For this welcoming of abuse cf. below, v. 1330. In *Flaut. Pseud.* 1. 3. 125 - 132 there is something of the same kind. Calydonus ca. Ballio 'patricida,' says 'verberavisti patrem atque matrem,' cf. v. 911, πατραλοίας.

912 χρυσῷ πάττων.] Cf. *Eccl.*

816, εὐθὺς κατεχρύσου πᾶς ἀνὴρ Εὐριπίδην.

913-14. 'These things were not counted honourable formerly,' says the Just Cause. 'But now they are,' says his opponent.

915 πολλοῦ.] For a similar use, cf. *Eq.* 822, πολλοῦ δέ...ἐλελήθης ἐγκρυφιάζων.

916 διὰ σ' οὐ.] The 'proceleusmatic' of Dindorf's διὰ σέ δέ φ. seems very doubtful. For an in-

οὔδεις ἐθέλει τῶν μερακίων
καὶ γνωσθήσει ποτ' Ἀθηναίους
οἷα διδάσκεις τοὺς ἀνοήτους.

ΑΔΙΚΟΣ

ἀνχμείς αἰσχρῶς.

ΔΙΚΑΙΟΣ

σὺ δέ γ' εὖ πράττεις.

920

καίτοι προτερόν γ' ἐπτώχενες,
Τήλεφος εἶναι Μυσοῦς φάσκων,
ἐκ πηριδίου
γνώμας τρώγων Πανδελετείους.

ΑΔΙΚΟΣ

ᾧμοι σοφίας.

ΔΙΚΑΙΟΣ

ᾧμοι μανίας,

925

ΑΔΙΚΟΣ

ἧς ἐμνήσθης.

ΔΙΚΑΙΟΣ

τῆς σῆς πόλεώς θ',

ἧτις σε τρέφει
λυμαινόμενον τοῖς μερακίοις.

ΑΔΙΚΟΣ

οὐχὶ διδάξεις τοῦτον Κρόνος ᾧν.

stance of the elision of σέ, even when emphatic, cf. *Lg.* 711, καγὼ δέ σ' ἔλξω καὶ διαβαλώ πλείονα.

920 σὺ δέ γ' εὖ πράττεις.] 'Yes (I may be rather shabby) and you're in good case,' roguery being uppermost nowadays. 'Probitas laudatur et alget.' Juv.

922 Τήλεφος.] The Unjust Cause is identified with Telephus, and of course by implication with Telephus' poet Euripides. For Telephus and his beggary see *Ach.* 430—460.

924 γνώμας τρώγων Πανδελετείους.] Pandeleetus was a scoundrelly informer and litigious knave. Schol.

Instead of ἄρτους, which one would expect as the contents of a beggar's wallet, Telephus is made to eat γνώμας.

925, 6 ᾧμοι...τῆς σῆς.] This alternate arrangement seems better than the older one of Dindorf's *Poetae Scenici*. It is supported by MS. Rav. Unjust Cause exclaims in wonder at the σοφία of Euripides, mentioned by his opponent, and attributed to himself, who retorts that it is rather madness in him, and in the city that tolerates him.

929 Κρόνος ᾧν.] Cf. v. 1070, and above, v. 338, Κροῖων δζων.

ΔΙΚΑΙΟΣ

εἵπερ γ' αὐτὸν σωθῆναι χρῆ
καὶ μὴ λαλιὰν μόνον ἀσκῆσαι.

930

ΑΔΙΚΟΣ

δεῦρ' ἴθι, τοῦτον δ' ἔα μαίνεσθαι.

ΔΙΚΑΙΟΣ

κλαύσει, τὴν χεῖρ' ἣν ἐπιβάλλῃς.

ΧΟΡΟΣ

παύσασθε μάχης καὶ λαιδορίας.
ἀλλ' ἐπίδειξαι
σύ τε τοὺς προτέρους ἄττ' ἐδίδασκες,
σύ τε τὴν καινὴν
παιδευσιν, ὅπως ἂν ἀκούσας σφῶν
ἀντιλεγόντων κρίνας φοιτᾶ.

935

ΔΙΚΑΙΟΣ

δρᾶν ταῦτ' ἐθέλω.

ΑΔΙΚΟΣ

κᾶγωγ' ἐθέλω.

ΧΟΡΟΣ

φέρε δὴ πρότερος λέξει πρότερος ;

940

ΑΔΙΚΟΣ

τούτῳ δώσω
κατ' ἐκ τούτων ὧν ἂν λέξη
ῥηματίοισιν καινοῖς αὐτὸν
καὶ διανοίαις κατατοξεύσω.
τὸ τελευταῖον δ', ἣν ἀναγρύξῃ,
τὸ πρόσωπον ἅπαν καὶ τῷφθαλμῷ
κεντούμενος ὥσπερ ὑπ' ἀνθρηνῶν

945

933. There seems no need to reduce this line to a paroemiac by alteration, though the Scholiast in his scheme of the metre says it is one.

935 ἐπίδειξαι.] Compare the Platonic use of ἐπίδειξις for a show-speech.

938 κρίνας φοιτᾶ.] He is to

choose between them, and attend the teaching of whichever he likes.

945 ἀναγρύξῃ.] Cf. *Eq.* 294, διαφορήσω σ' εἰ τι γρύξεις.

947 ἀνθρηνῶν.] ἔστι δὲ εἶδος μελισσῆς θυσιον σφηξίν. Cf. *Vesp.* 1080.

ἰπὸ τῶν γνωμῶν ἀπολείται.

ΧΟΡΟΣ

νῦν δείξετον τῷ πισύνῳ τοῖς περιδεξίοισι 949
 λόγοισι καὶ φροντίσι καὶ γνωμοτύποις μερίμναις,
 ὁπότερος αὐτοῖν λέγων ἀμείνων φανήσεται.
 νῦν γὰρ ἅπας ἐνθάδε κίνδυνος ἀνέϊται σοφίας, 955
 ἧς πέρι τοῖς ἐμοῖς φίλοις ἔστιν ἀγὼν μέγιστος.
 ἀλλ' ὦ πολλοῖς τοὺς πρεσβυτέρους ἤθεσι χρηστοῖς στε-
 φανώσας,
 ῥήξον φωνὴν ἧτινι χαίρεις, καὶ τὴν σαυτοῦ φίσιν εἶπέ. 960

ΔΙΚΑΙΟΣ

λέξω τοίνυν τὴν ἀρχαίαν παιδείαν, ὡς διέκειτο,
 ὅτ' ἐγὼ τὰ δίκαια λέγων ἦνθουν καὶ σωφροσύνη νενόμιστο.
 πρῶτον μὲν ἔδει παιδὶς φωνὴν γρίξαντος μηδέν' ἀκούσαι·
 εἶτα βαδίζειν ἐν ταῖσιν ἰδοῖς εὐτάκτως ἐς κιθαριστοῦ
 τοὺς κωμήτας γυμνοὺς ἀθρόους, κεῖ κριμνώδη κατανίφοι. 965
 εἶτ' αὐ προμαθεῖν ἄσμι' ἐδιδασκεν, τῷ μηρῷ μὴ ξυνέχοντας,
 ἢ Παλλάδα περσέπολιν δεινὰν, ἢ Τηλέπορον τι βόαμα,

950-960. The Chorus expect a great display of wisdom in the coming contest. Compare the choric songs in the *Rane*, 875-882, and 895-904, which are rather like this. Metrically vv. 1024-35 should correspond, but do not exactly. Probably Aristophanes left parts imperfect. See note on v. 888.

951 γνωμοτυποῖς.] So in *Ran.* 877, ἀνδρῶν γνωμοτύπων. Cf. also *Eg* 1379, γνωμοτυπικός.

955, ὁ νῦν γὰρ ἅπας ἀγὼν μέγιστος.] Cf. *Ran.* 882, νῦν γὰρ ἀγὼν σοφίας ὁ μέγας χωρεῖ πρὸς ἔργον ἤδη. ἀνέϊται, 'is let loose, is started;' the metaphor seems from hounds let loose after the prey. Cf. *Hom. Il. ε.* 405, σοὶ δ' ἐπὶ ταῦτον ἀνῆκε θεῶν.

960 ῥήξον φωνὴν.] Cf. above, v. 357, ῥήξατε φωνὴν.

961-1023. The Just Cause describes the old system of education: how youths were silent, orderly, and

modest; learnt the simple severe style of music; were forbidden luxuries, and trained to be manly; were respectful to their parents and elders. To this training they invite Phidippides, contrasting its results with those of the new school.

964 εἶτα βαδίζειν, κτλ.] Mitchell compares the description of the Spartan youth given in Xenophon, *De Rep. Lac.* c. 3, ἐν ταῖς ὁδοῖς ἐπέταξεν (ὁ Λυκοῦργος) ἐντός μὲν ταῦ ἱματίου τῷ χεῖρι ἔχειν, σιγῇ δὲ πορεύεσθαι, περιβλέπειν δὲ μηδαμῶς ἀλλ' αὐτὰ τὰ πρὸ τῶν ποδῶν ὄραν. ἐλείπων γ' οὐν ἤττον μὲν ἂν φωνὴν ἀκούσαις ἢ τῶν λιθίνων, ἤττον δ' ἂν ὄματα μεταστρέφαις ἢ τῶν χαλκῶν, αἰδημονεστεροὺς δ' ἂν αὐτοὺς ἠγήσαιο καὶ αὐτῶν τῶν ἐν τοῖς θαλάμοις παρθένων.

965 γυμνοὺς.] Opposite to ἐντετυλιγμένους. Cf. v. 987, and the Scholast. there.

967 Παλλάδα, κτλ.] The first words of a song written by one Lam-

έντειναμένους τὴν ἄρμονίαν, ἣν οἱ πατέρες παρέδωκαν.
εἰ δέ τις αὐτῶν βωμολοχεύσαιτ' ἢ κάμψειέν τινα καμπήν,
οἷας οἱ νῦν τὰς κατὰ Φρύνιν ταύτας τὰς δυσκολοκάμπτους,
ἐπετρίβετο τυπτόμενος πολλὰς ὡς τὰς Μούσας ἀφανίζων.
ἐν παιδοτρίβου δὲ καθίζοντας τὸν μηρὸν ἔδει προβαλέσθαι
τοὺς παῖδας, ὅπως τοῖς ἔξωθεν μηδὲν δείξειαν ἀπηνές· 974
εἴτ' αὖ πάλιν αἰθις ἀνιστάμενον συμψῆσαι, καὶ προνοεῖσθαι
εἶδωλον τοῖσιν ἐρασταῖσιν τῆς ἡβης μὴ καταλείπειν.
ἠλείφατο δ' ἂν τοῦμφαλοῦ οἰδεῖς παῖς ὑπένερθεν τότε ἂν,
ὥστε

τοῖς αἰδοίοισι δρόσος καὶ χροῦς ὥσπερ μήλοισιν ἐπήνθει
οὐδ' ἂν μαλακὴν φυρασάμενος τὴν φωνὴν πρὸς τὸν ἐραστὴν
αὐτὸς ἑαυτὸν προαγωγείων τοῖς ὀφθαλμοῖς ἐβάδιζεν, 980
οὐδ' ἂν ἐλέσθαι δειπνοῦντ' ἐξῆν κεφάλαιον τῆς ῥαφανίδος,
οὐδ' ἀννηθον τῶν πρεσβυτέρων ἀρπάξειν οὐδὲ σέλινου,
οὐδ' ὀψοφαγεῖν, οὐδὲ κιχλίζειν, οὐδ' ἰσχειν τῷ πόδ' ἐναλλάξ.

procles, son of Midon; of which the Scholast gives us thus much: Παλάδα περσέπολι, θεινὴν θεὸν ἐγρεκύδοιμον, ποτικλήζω, πολυμυθικὸν ἀγνὰν παῖδα Διὸς μεγάλου λαμάρσιππον. The next was a song of Cydi's that began, τηλέπαρον τι βόαιε Ἰ'ρα.

979 έντειναμένους τὴν ἄρμονίαν.] *With the earnest severe harmony of the olden time.' In *Arch* 165, the μούσα έντορος Ἀχαρική is invoked. σύντον· applied to a musical ἄρμονια seems nearly the same, and is the opposite of ἀνειμένη. συντόνου οὐσης τῆς παλαιᾶς ἀρμονίας, οὐκ ἀνειμένης, ὡς οἱ νέοι ἐπενέησαν. Schol.

970, 71 καμπήν δυσκολοκάμπτους.] Cf. above, v. 333, ἄσματοκάμπτας. A fragment of Pherocrates in Plutarch especially connects Phrynis with this style of music. Φρύνις δ' ἴδιον στρόβιλον ἐμβαλὼν τινα κάμπτων με καὶ στρέφων δ' ἄνην διέφθορεν is a complaint put into Music's mouth. Plutarch further says that music till the age of Phrynis ἀπλή τις οὐσα διετέλει. Phrynis was a Lesbian. M. Hell quotes from *Γρανῆος*, 'Thou art one of those who with new French

graces or tra-liras dost disturb the ancient English bugle-notes. Prior, that last flourish on the reheat hath added fifty crowns to thy ransom, for corrupting the true old many blasts of venerie.'

981 οὐδ' ἂν ἐλέσθαι, κ. τ. λ.] They were not allowed to take the viands on table before their elders. Eubulus, a comic writer, says ἀμύλων παρόντων, ἐσθίουσ' ἐκάστοτε ἀνηθα καὶ σέλινα καὶ φλυαρίας, καὶ κάρδαμ' ἐτκευασμέν'. These last were considered delicacies.

982 ἀννηθον.] Cf. *Theocr.* 486, κεδριδας, ἀννηθον, σφάκον, which seems to prove Dindorf and others right in preferring ἀννηθον to ἀννηθον. Several MSS. have simply ἀνηθον.

983 κιχλίζειν.] κιχλας ἐσθίειν ἢ ἀτάκτως γελᾶν. Schol. In v. 1073 κιχλισμῶν is the reading of the Scholast: which makes for the second interpretation here. Cf. *Theocr.* xi. 78, κιχλισδοντι δὲ πάσαι. But the other meaning would also suit the sense, and follow naturally after ὀψοφαγεῖν.

ΑΔΙΚΟΣ

ἀρχαία γε καὶ Διπολιώδη καὶ τεττίγων ἀνάμεστα
καὶ Κηκείδου καὶ Βουφονίων.

ΔΙΚΑΙΟΣ

ἀλλ' οὖν ταῦτ' ἐστὶν ἐκεῖνα,
ἐξ ὧν ἄνδρας Μαραθωνομάχας ἡμῆ παιδεύσεις ἔθρεψεν. 986
σὺ δὲ τοὺς νῦν εὐθύς ἐν ἱματίοισι διδάσκεις ἐντετυλίχθαι
ὥστε μ' ἀπάγχεσθ', ὅταν ὀρχεῖσθαι Παναθηναίοις δέον
αἰτούς

984 Διπολιώδη.] The feast Δι-
πόλεια is mentioned in *Pac.* 420.
τεττίγων ἀνάμεστα refers to the old-
fashioned wearing of grasshoppers
in the hair, for which cf. note on *Eg.*
1331, τεττιγοφόρας; and *Thuc.* 1, 6.

985 Κηκείδου.] An ancient di-
thyrambic poet. Schol.

Βουφονίων.] An ancient festival
in memory of the first slaughter of
the ox in the Acropolis when it
touched the sacred offerings. It had
previously been unlawful to sacrifice
oxen.

ἀλλ' οἶν, κ.τ.λ.] At all events
the old discipline gave us good fight-
ing men, your new one makes effe-
minate idlers.

986 Μαραθωνομάχας.] Cf. *Ach.*
181 for the form and *Eg.* 731, 1334
for references to Marathon, of which
the Athenians were so fond. *Thu-*
cydides says (II. 34) of those who
fell at Marathon, ἐκείνων δὲ διαπρεπῆ
τὴν ἀρετὴν κριναντες αὐτοῦ καὶ τὸν
τάφον ἐποίησαν.

987 ἱματίοισι διδάσκεις.] The
weight of MS. authority is for ἱμα-
τίοισι διδάσκεις, rather than ἱματίαι
προδ., and this absence of the usual
caesura Dindorf parallels from *Av-*
βοο, τῶν ἀργυρίων· οἱτοὶ γὰρ ἴσασι·
λέγουσι δὲ τοὶ ταδε πάντες. ἱματίαι,
cloaks and wraps, marks of softness
and effeminacy. τὸ δὲ ἐντετυλίχθαι
τὸ ἐναντίον τῷ γυμνοῦσθαι. Schol.
This teaching however could not
fairly be charged on Socrates, who,
as we have seen in note on v. 363,

was particularly hardy: who in the
severest winter went out clad as
usual, τῶν ἄλλων ἢ οὐκ ἐξόντων ἐν-
δοθεν, ἢ, εἰ τις ἐξίει, ἡμφιεσμένων τε
θαυμαστὰ δὴ ὄσα, καὶ ὑποδεδεμένων
καὶ ἐνειλιγμένων τοὺς πόδας εἰς πῖλους
καὶ ἀρναικίδας. *Plat. Symp.* 210 E.
The old man in *Vesp.* 1133 objects
to the fleecy cloak: ΒΔ τὸν τριβῶν
ἄφες, τῆνδὲ δὲ χλαῖναν ἀναβαλοῦ τρι-
βωνικῶς. ΦΙ. ἔπειτα παιδας χρὴ φυ-
τεύειν κάκτρεφειν, δδ' οὔτοσί με νῦν
ἀποπνίξει βοίλεται;

988 ἀπάγχεσθ', ὅταν.] Here, as
in v. 780, καλεῖσθ' ἀπαγχαίμην τρέ-
χων, is an unmistakable instance of
simple elision of αι in the passive
infinitive: for the syllables δτ, ἀπ,
are necessarily by the metre short.
Sometimes as in *Ran.* 509, περι-
ψομάπελθόντ', the syllable resulting
from the combined vowel sounds is
necessarily long; sometimes, as in
vv. 7, 42, 1347, of this play it might
be either. In the first of these two
cases we must consider it crasis or
aphaeresis (called also pseudocrasis,
cf. Jebb's *Electra*, note on v. 314),
in the latter we may do so; and prob-
ably should do so rather than con-
sider these to be instances of elision:
for there was certainly in Attic poets
a great unwillingness to elide di-
phthongs. Whether we call and write
these combinations as by crasis or
aphaeresis is perhaps (except for uni-
formity's sake) not very important.
Thiersch (*Gr. Gr.* pp. xxxi. xxxii. of
Appendix) thinks that, as crasis and

τὴν ἀσπίδα τῆς κωλῆς προέχων ἀμελῆ τῆς Τριτογενείας.
πρὸς ταῦτ', ὧ μείρακιον, θαρρῶν ἐμὲ τὸν κρείττω λόγον
αἰροῦ· 990

κἀπιστήσει μισεῖν ἀγορὰν καὶ βαλανείων ἀπέχεσθαι
καὶ τοῖς αἰσχροῖς αἰσχύνεσθαι, κἀν σκώπτῃ τίς σε, φλέ-
γεσθαι

καὶ τῶν θάκων τοῖς πρεσβυτέροις ὑπανίστασθαι προσιοῦσιν,
καὶ μὴ περὶ τοὺς σαυτοῦ γονέας σκαιουργεῖν, ἄλλο τε μηδὲν
αἰσχρὸν ποιεῖν, ὅτι τῆς Αἰδοῦς μέλλεις τᾶγαλμ' ἀνα-
πλάττειν· 995

μηδ' εἰς ὄρχηστρίδος εἰσάττειν, ἵνα μὴ πρὸς ταῦτα κεχηνῶς,
μήλω βληθεὶς ὑπὸ πορνιδίου, τῆς εὐκλείας ἀποθραυσθῆς·

aphaeresis are in nature the same, 'there should properly be always a junction of the words, e. g. δῆγῶ, μήκφύγη, ἀξιώγῶμαιτὸν (*Eq.* 182),' or, since this junction, though agreeable to ancient orthography and inscriptions, appears strange to us, that the writing by crasis should be adopted, where perspicuity does not oppose, and where the forms do not appear unusual.

989. They use their shields for their own shelter, not to aid the movements of the dance. Such must be the main sense of the line (as Walsh has seen), introduced as it is by ὥστε μ' ἀπ. after a complaint that the young men of the day were taught to muffle themselves in wraps.

992 φλέγεσθαι.] 'To blush.' Walsh. 'Excandescere.' Schutz. The word surely includes both; the outward flush of honest shame in the face as a mark of honest indignation within.

993 ὑπανίστασθαι.] Cf. Hom. *Il.* α. 553, θεοὶ δ' ἅμα πάντες ἀνέστησαν ἐξ ἐδέων σφοῦ πατρὸς ἐναντίον. V. *arg. Eccl.* vi. 66, U'tque viro Phœbea chorus assurrexerit omnis. Cf. also Virg. *Georg.* ii. 98.

995 ὅτι τῆς Αἰδοῦς, κ. τ. λ.] 'Because you are to form anew a very model of Honour. Such seems the sense of Dindorf's reading; which Aristides confirms, ἀγαλμα δ' ἀν τῆς

ἔφησε τῆς Αἰδοῦς αὐτὸν εἶναι. 'Nihil omnino turpe decet committere qui Modestiae exemplum exhibiturus sis.' Hermann. But the expression is curious; and the MSS. have ἀναπλάσσειω or ἀναπλάσειω; whence some read ἀναπλήσειω. The Scholiasts are puzzling and contradictory. One speaks of a various reading ἀφανίζειν. Another says, 'because you are to practise and value honour, if you choose me, and are to recover its neglected image, as it were, and bring it to perfection in your own self;' adding a quotation from Demosthenes where altars of δικη, εἰνομία, and αἰδώς, are spoken of. Whether it be ἀναπλάττειω or ἀναπλήσειω, the use is rather strange. Reiz proposed to read ὅτι, μέλλει, and ἀφανίζειν, 'you must do nothing base which shall destroy &c.' Meineke takes ὅτι and μέλλει, keeping however ἀναπλήσειω, with what sense and construction we are left to guess. Upon the whole, Dindorf's reading and interpretation may be acquiesced in, though doubtful. The context, I think, more naturally suggests 'do nothing shameful, which shall tarnish your honour or disgrace you,' than 'do nothing shameful, for you are to be a pattern of honour,' but no satisfactory reading to combine with the ὅτι μέλλει has been proposed.

997 μήλω βληθεὶς.] Cf. Virgil's

μηδ' ἀντεπείν τῷ πατρὶ μηδὲν, μηδ' Ἰαπετὸν καλέσαντα
μνησικακῆσαι τὴν ἡλικίαν, ἐξ ἧς ἐνεοττοτροφήθης.

ΔΔΙΚΟΣ

εἰ ταῦτ', ὦ μειράκιον, πείσει τούτῳ, νῆ τὸν Διόνυσον 1000
τοῖς Ἰπποκράτους υἱέσιν εἴξεις, καί σε καλοῦσι βλιτο-
μάμμαν.

ΔΙΚΑΙΟΣ

ἀλλ' οὖν λιπαρός γε καὶ εὐανθῆς ἐν γυμνασίοις διατρίψεις,
οὐ στωμύλλων κατὰ τὴν ἀγορὰν τριβολεκτράπελ', οἷάπερ
οἱ νῦν,

οὐδ' ἐλκόμενος περὶ πραγματίου γλισχραντιλογέξεπιτρίπτου'

'Malo me Galatea pet.t lasciva pu-
ella,' from Theocr. *Idyll.* VI. 6, τῷ
μῆλῳ βάλλω σε.

αποθραυσθῆς.] 'Be knocked off
from your high pedestal of honour.'
'fall from your high reputation.'
Walsh. The word βληθεῖς suggested
this curious metaphor.

998 Ἰαπετὸν.] Iapetus, being
brother of Cronus, serves like him
for the *ne plus ultra* of antiquity.

999 μνησικακῆσαι τ. ἡλ.] This
cannot mean 'to reproach with the
ills of age,' as L. and S. give it. μνη-
σικακεῖν is to be μνησικακός, 'mind-
ful of evil, revengeful, bearing a
grudge;' and a forgetfulness of good,
thanklessness, seems almost implied
in this character. The ἡλικία of a
father, by which his son was fostered
as an infant, cannot be equivalent to
γῆρας, but rather means 'strong
manhood.' And though strictly
speaking this should give no ground
to a son for μνησικακία, but for the
opposite, yet a thankless person
might remember support given by
strength to his weakness as a grievance,
and spitefully rejoice that the
tales were now turned. 'Or call
The graybeard an old-fashioned dot-
tard, I from a grudge you conceived,
when, starchy and tall, He supported
your feet as they tottered.' Walsh.

1001 Ἰπποκράτους υἱέσιν.] Tele-
sippus, Demophon, and Pericles, ri-

diculed for their silliness, of whom
Eupolis says, Ἰπποκράτους τε παῖδες
ἐμβολιμοὶ τῶν βληχτῶν τέκνα κού-
δαμῶς τοῦ νῦν τρόπου. Schol. There
is said to be a sort of half pun meant
in υἱέσιν resembling ὄσιν; and Pho-
tius says that these sons of Hippo-
crates (and some others) were com-
monly called 'swine.'

καλοῦσι.] Future tense, as follow-
ing εἴξεις.

βλιτομάμμαν.] From βλιτον, an
insipid herb, and μάμμα = μητρ.,
'qui infantis instar, matrem perpe-
tuo vocantis, simplex et stolidus est.'
Herm. Cf. Plaut. *Truc.* IV. 4. 1,
for bliteus in the sense of 'insipid,
tasteless.'

1003 τριβολεκτράπελ'.] τριβολος
is properly 'a prickly plant of the
caltrop kind' (cf. Virg. l's 'lappae-
que tribulique'), which sticks in
sheep's wool, cf. *Lucistr.* 576. It is
then used for 'smart pointed say-
ings.' ἐκτράπελος means 'strange,
out-of-the-way, far-fetched.' Hence
the compound will mean 'far-fetched
jokes, out-of-the-way witticisms
and subtleties.' Of such τριβολεκ-
τράπελα we have an instance in *Eq.*
1377—80, introduced by τὰ μειρά-
κια.. ἃ στωμυλεῖται τοιαῖα καθήμενα.
The words and phrases there are
ἐκτράπελα, but surely not 'coarse
and rude,' as L. and S. make this
compound mean.

ἀλλ' εἰς Ἀκαδημειαν κατιῶν ὑπὸ ταῖς μορίαις ἀποθρέξει 1005
 στεφανωσάμενος καλάμῳ λευκῷ μετὰ σῶφρονος ἡλικιώτου,
 μίλακος ἕζων καὶ ἀπραγμοσύνης καὶ λείκης φυλλοβολούσης,
 ἦρος ἐν ὥρᾳ χαίρων, ἵπotaν πλάτανος πτελέα ψιθυρίζῃ.

ἦν ταῦτα ποιῆς ἀγὼ φράζω,
 καὶ πρὸς τούτοις προσέχης τὸν νοῦν, 1010
 ἕξεις αἰεὶ στῆθος λιπαρὸν,

χροιάν λευκὴν, ὤμους μεγάλους,
 γλῶτταν βαιὰν, πυγὴν μεγάλην,
 πῶσθην μικράν.

ἦν δ' ἄπερ οἱ νῦν ἐπιτηδεύης, 1015
 πρῶτα μὲν ἕξεις χροιάν ὠχράν,
 ὤμους μικροῦς, στῆθος λεπτόν,

γλῶτταν μεγάλην, πυγὴν μικράν,
 κωλῆν μεγάλην, ψήφισμα μακρὸν,
 καὶ σ' ἀναπέσει

τὸ μὲν αἰσχρὸν ἅπαν καλὸν ἠγείσθαι, 1020
 τὸ καλὸν δ' αἰσχρὸν

καὶ πρὸς τούτοις τῆς Ἀντιμάχου
 καταπυγοσύνης ἀναπλήσει.

1005 Ἀκαδημειαν, κ τ. λ.] There was a gymnasium there, and the sacred olives (μορίαι) grew round it.

1006 καλάμῳ λευκῷ.] A simple and easily procured chaplet. It was peculiar to the Dioscuri. Schol.

1007 ἀπραγμοσύνης.] By a similar metaphor we have *Γερμ.* 1059, ἑμὴν δὲ ἔσοις τῶν Ἰματιῶν ὀσῆσει δεξιότητος. Cf. *Ric.* 529—32. The Athenians thought any who did not take share in public business οὐκ ἀπραγμονα ἀλλ' ἀχρεῖον. *Thuc.* II 40.

λείκης.] So in *Theocr. Idyll.* II 121, κρατὶ δ' ἔχων λεύκαν Ἠρακλέος ἱερὸν ἔρνος.

1008 ψιθυρίζῃ.] Cf. *Theocr. Idyll.* I. ἀνὸς τι τὸ ψιθυρίσμα, καὶ ἀπίτις, αἰπόλε, τήνα, ἃ ποτὶ ταῖς πηγαῖσι μελίσσεται.

1011 λιπαρὸν.] As this is opposed to λεπτόν in v. 1018, it must combine with the notion of healthy sleekness that of παχύτης, 'fullness, fat-

ness.' λαμπρὰν is a various reading for λευκὴν, and this perhaps contrasts better with ὠχράν v. 1017.

1019 ψήφισμα μ.] 'A long bill.' This comes in with intended absurdity after the other personal qualifications.

1019 ἀναπέσει.] Sc. ὁ ἀδικὸς λόγος.

1022 Ἀντιμάχου.] Cf. *Accl.* II 50. Probably the four or five *Antimachus* of the Scholiast might be reduced to two, if not to one.

1023 ἀναπλήσει.] Were we to follow some MSS. and Memeke's note, and add the σ', it might be argued that it could easily have been lost after the final ε of καταπυγοσύνης. Cf. *Accl.* 847, καὶ ξυντυχῶν σ' Ἐπέμβολος δικῶν ἀναπλήσει. On the other hand, the poet might have left out σε, to avoid the hissing of the two sibilants, as it may be supplied from v. 1019.

ΧΟΡΟΣ

ὦ καλλίπυργον σοφίαν κλεινοτάτην ἐπασκᾶν, 1024
 ὡς ἡδὺ σοι τοῖσι λόγοις σαφρον ἔπεστιν ἄνθος.
 εὐδαίμονες δ' ἦσαν ἄρ' οἱ ζῶντες τότε ἐπὶ τῶν προτέρων.
 πρὸς οὖν τάδ', ὦ κομψοπρεπῆ μουσαν ἔχων, 1030
 δεῖ σε λέγειν τι καινόν, ὡς εὐδοκίμηκεν ἀνήρ.
 δεινῶν δέ σοι βουλευμάτων ἔοικε δεῖν πρὸς αὐτόν,
 εἶπερ τὸν ἄνδρ' ὑπερβαλεῖ καὶ μὴ γέλωτ' ὀφλήσεις. 1035

ΑΔΙΚΟΣ

καὶ μὲν πάλαι γ' ἐπνιγόμενην τὰ σπλάγχνα, κάπεθύμουν
 ἅπαντα ταῦτ' ἐναντίαις γνώμαισι συνταράξαι.
 ἐγὼ γὰρ ἦττων μὲν λόγος δι' αὐτὸ τοῦτ' ἐκλήθη
 ἐν τοῖσι φροντισταῖσιν, ὅτι πρώτιστος ἐπενόησα
 καὶ τοῖς νόμοις καὶ ταῖς δίκαις τάναντί' ἀντιλέξαι. 1040
 καὶ τοῦτο πλεῖν ἢ μυρίων ἔστ' ἄξιον στατήρων,
 αἰρούμενον τοὺς ἦττονας λόγους ἔπειτα νικᾶν.
 σκέψαι δὲ τὴν παιδευσιν ἢ πέποιθεν ὡς ἐλέγξω
 ὅστις σε θερμῶ φησι λούσθαι πρῶτον οὐκ ἐάσειν.

1024—1104. After the chorus have praised the manners of the olden time, the Unjust Cause proceeds to refute and ridicule his opponent's words by curious arguments or sophisms. Self-control is, he says, quite a mistake; self-indulgence is what he promises his pupil; and clever speaking is quite necessary to getting on at Athens among the disgraced rascals who form the majority. In proof that the dissolute are in a majority he points to the audience: his opponent is forced to grant it, and yields.

1024 καλλίπυργον.] Cf. *Kan.* 1004, πυργώσας ῥήματα σεμνά, said of Aeschylus. Euripides, on the other hand, is κομψός: cf. v. 1030, κομψοπρεπῆ μουσαν.

1030 πρὸς οὖν τάδ'.] 'Looking then to this, with reference then to this.' πρὸς τὰδε is much as πρὸς ταῦτα in Aesch. *Prom. Vinct.* 992, πρὸς ταῦτα ῥιπτέσθω μὲν αἰθαλοῦσσα

φλόξ, or Soph. *Oed. Tyr.* 426, πρὸς ταῦτα καὶ Κρέοντα καὶ τοῦμόν στόμα προσηλάκιζε: where there is a sort of defiant challenge 'with regard had to this, knowing all this, now that all this has been said and done, rail on, if you will, at Creon, &c.' And here there is something of the same sort. 'The Just Cause has spoken wonderfully well, now beat him if you can: you'll have to do your very best.'

1036 ἐπνιγόμενην τ. σπ.] Bergler quotes from Alexis in *Athenaeus*, ἐὰν ἴδω κάτω βλέποντας ἀποπνίγομαι.

1040 καὶ τοῖς νόμοις καὶ.] Porson's correction from καὶ τοῖσι ν. κ.: τοῖσι νόμοισι καὶ, some MSS.

1044 λούσθαι.] Cf. *Plut.* 657, 658, ἐλούμεν, λούμενος. Perhaps these forms should be taken to come from λέσθαι, ἐλόμεν, λούμενος. Cf. above, v. 838, καταλάει.

καίτοι τίνα γνώμην ἔχων ψέγεις τὰ θερμὰ λουτρά; 1045

ΔΙΚΑΙΟΣ

ἔτι) κάκιστόν ἐστι καὶ δειλὸν ποιεῖ τὸν ἄνδρα.

ΑΔΙΚΟΣ

ἐπίσχεσ' εὐθὺς γάρ σε μέσου ἔχω λαβὼν ἄφυκτον.
καί μοι φράσον, τῶν τοῦ Διὸς παίδων τίν' ἄνδρ' ἄριστον
ψυχὴν νομίζεις, εἶπὲ, καὶ πλείστους πόνους πονῆσαι;

ΔΙΚΑΙΟΣ

ἐγὼ μὲν οὐδέν' Ἡρακλέους βελτίον' ἄνδρα κρίνω. 1050

ΑΔΙΚΟΣ

ποῦ ψυχρὰ δῆτα πώποτ' εἶδες Ἡράκλεια λουτρά;
καίτοι τίς ἀνδρείότερος ἦν;

ΔΙΚΑΙΟΣ

ταῦτ' ἐστὶ ταῦτ' ἐκεῖνα,
ἃ τῶν νεανίσκων αἰεὶ δι' ἡμέρας λαλούντων
πλήρες τὸ βαλανεῖον ποιεῖ, κενὰς δὲ τὰς παλαιίστρας.

ΑΔΙΚΟΣ

εἴτ' ἐν ἀγορᾷ τὴν διατριβὴν ψέγεις, ἐγὼ δ' ἐπαινῶ. 1055
εἰ γὰρ πονηρὸν ἦν, Ὀμηρος οὐδέποτ' ἂν ἐποίει
τὸν Νέστορ' ἀγορητὴν ἂν οἶδὲ τοὺς σοφοὺς ἅπαντας.

1047 ἐπίσχεσ'] Cf. *Eg.* 847, ἐπίσχεσ' ἐν ταῖς ἀσπίσι· λαβὴν γὰρ ἐνδέδωκας: and, for the wrestling term ἔχω μέσου, *Eg.* 387, ἔχεται μέσος.

1051 Ἡράκλεια λουτρά.] The legend was, that Hephaestus or Athena caused hot springs to rise, for the refreshment of Hercules after his labours near Thermopylae. The Scholiast quotes to this effect Pausanias: τῷ δ' ἐν Θερμοπύλαισι θεὰ γλαυκῶπις Ἀθήνη ποιεῖ θερμὰ λουτρά παρὰ ῥηγμῖνι θαλάσσης. That all naturally warm springs were called after Hercules, is attested by Lactantius in a note on Homer, and by Athenaeus. And Herodotus (VI. 176), in describing Thermopylae, says, ἐστὶ δὲ ἐν τῇ ἐσούῳ ταυτῇ θερμὰ

λουτρά, τὰ Χύτρος καλέουσι οἱ ἐπιχώριοι, καὶ βιωτὸς ἕδραται Ἡρακλέος ἐπ' αὐτοῖσι.

1051—3 ταῦτ' ἐστὶ, κ.τ.λ.] Compare Aeschylus' charge against Euripides, *Ran.* 1069—71, εἴτ' αὖ λαλιὰν ἐπισηδεῖσαι καὶ στρωμιλιαν ἐδιδάξας, ἢ ἔκενῶσεν τὰς παλαιίστρας. Cf. also *above*, v. 1003, and *Eg.* 1375, τὰ μεράκια ταῖσι λέγω τὰν τῷ μύρῳ, ἃ στρωμιλέται, κ.τ.λ.

1055 ἀγορᾷ.] Cf. *Eg.* 1373, οἶδ' ἀγορασάγενειος οὐδεὶς ἐν ἀγορᾷ. Cf. of course the ἀγορᾷ of Homer is not fully identified with the Athenian ἀγορᾷ.

1057 ἀγορητὴν.] From Homer's *Λιγὴς Πυλίων ἀγορητῆς*. And in *Il.* c. 490 the ἀγορᾷ is called κνυϊόειρα.

ἄνειμι δῆτ' ἐντεῖθεν ἐς τὴν γλῶτταν, ἣν ὀδὶ μὲν
οὐ φησι χρῆναι τοὺς νέους ἀσκεῖν, ἐγὼ δὲ φημί.
καὶ σωφρονεῖν αὐτὸ φησὶ χρῆναι· δύο κακῶ μεγίστω. 1060
ἐπεὶ σὺ διὰ τὸ σωφρονεῖν τῷ πῶποτ' εἶδες ἤδη
ἀγαθὸν τι γεινόμενον; φράσον, καὶ μ' ἐξέλεγξον εἰπών.

ΔΙΚΑΙΟΣ

πολλοῖς. ὁ γοῦν Πηλεὺς ἔλαβε διὰ τοῦτο τὴν μάχαιραν.

ΑΔΙΚΟΣ

μάχαιραν; ἀστεῖόν γε κέρδος ἔλαβεν ὁ κακοδαίμων.
Ἵπέρβολος δ' οὐκ τῶν λύχνων κλεῖν ἢ τάλαντα πολλὰ
εἴληφε διὰ πονηρίαν, ἀλλ' οὐ μὰ Δῖ' οὐ μάχαιραν. 1066

ΔΙΚΑΙΟΣ

καὶ τὴν Θέτιν γ' ἔγημε διὰ τὸ σωφρονεῖν ὁ Πηλεὺς.

ΑΔΙΚΟΣ

κατ' ἀπολιπούσά γ' αὐτὸν ὄχρετ'· οὐ γὰρ ἦν ὑβριστῆς
οὐδ' ἠδὺς ἐν τοῖς στρώμασιν τὴν νίκτα παννυχίζειν
γυνὴ δὲ σιναμωρουμένη χαίρει· σὺ δ' εἰ κρόνιππος. 1070
σκέψαι γὰρ, ὦ μεϊράκιον, ἐν τῷ σωφρονεῖν ἅπαντα

an epithet generally of μάχη; the two faculties, fight and council, being thus put in equal honour

1058 γλῶτταν] Cultivation of the powers of speaking may be taken as characteristic of the Athenians. Pericles says of them (Thuc. II. 40) that they decide rightly, οὐ τοὺς λόγους τοῖς ἔργοις βλαβὴν ἠγοούμενοι, ἀλλὰ μὴ προδραχῆναι μάλλον λόγῳ πρότερον ἢ ἐπὶ ἃ βεῖ ἔργῳ εἰσθεῖν; and that it was necessary for a statesman (Thuc. II. 62) γινώσκειν τε τὰ δεόντα καὶ ἐρμηνεύσαι τὰδ' αὐτά. And when Cleon (Thuc. I. I. 38) had blamed his countrymen's excess in love of clever speaking, Demosthenes replies (c. 42) τοὺς τε λόγους δεύς διαμάχεται μὴ διδασκάλους τῶν πραγμάτων γίγνεσθαι, ἀξυνετός ἐστιν. Also in Themistocles' character (Thuc. I.

139) the same accomplishment is noted, ἃ μὲν μετὰ χειρὸς ἔχοι, καὶ ἐξηγήσασθαι οἷός τε. The Lacedaemonians were a contrast in this respect. They could neither make nor appreciate elaborate speeches: see the blunt words of Sthenelaidas (Thuc. I. 86): and Thucydides' remark on Brasidas (IV. 84, ἦν δὲ οὐδὲ ἀδύνατος, ὡς Λακεδαιμόνιος, εἰπεῖν.

1063 Πηλεὺς.] Peleus is instanced as having been rewarded for continence by the gift of a sword (to save him from the wild beasts to which he was exposed), and of his wife Thetis. The one, it is retorted, was not worth much in comparison to what Hyperboreus has gained by knavery, and the other he did not enjoy living.

1065 οὐκ τῶν λυχνῶν.] The

ἀνεστιν, ἡδονῶν θ' ὄσων μέλλεις ἀποστερεῖσθαι,
 παίδων, γυναικῶν, κοττάβων, ὄψων, πότων, καχασμῶν.
 καίτοι τί σοι ζῆν ἄξιον, τούτων ἐὰν στερηθῆς;
 εἶεν. πάρειμ' ἐντεῦθεν ἐς τὰς τῆς φύσεως ἀνάγκας. 1075
 ἡμαρτες, ἡράσθης, ἐμοίχευσάς τι, κατ' ἐλήφθης
 ἀπόλωλας· ἀδύνατος γὰρ εἰ λέγειν. ἐμοὶ δ' ὁμιλῶν,
 χρῶ τῇ φύσει, σκίρτα, γέλα, νόμιζε μηδὲν αἰσχρόν.
 μοιχὸς γὰρ ἦν τύχης ἀλούς, τὰδ' ἀντερεῖς πρὸς αὐτόν,
 ὡς οὐδὲν ἡδίκηκας· εἴτ' ἐς τὸν Δί' ἐπανενεγκεῖν, 1080
 κάκεινος ὡς ἦττων ἔρωτός ἐστι καὶ γυναικῶν·
 καίτοι σὺ θνητὸς ὦν θεοῦ πῶς μείζον ἂν δύναιο;

ΔΙΚΑΙΟΣ

τί δ' ἦν ραφανιδωθῆ πιθόμενός σοι τέφρα τε τιλθῆ;
 ἔξει τίνα γνώμην λέγειν, τὸ μὴ εὐρύπρωκτος εἶναι;

ΑΔΙΚΟΣ

ἦν δ' εὐρύπρωκτος ἦ, τί πείσεται κακόν; 1085

ΔΙΚΑΙΟΣ

τί μὲν οὖν ἂν ἔτι μείζον πάθοι τούτου ποτέ;

ΑΔΙΚΟΣ

τί δῆτ' ἐρεῖς, ἦν τοῦτο νικηθῆς ἐμοῦ;

ΔΙΚΑΙΟΣ

σιγήσομαι. τί δ' ἄλλο;

ΑΔΙΚΟΣ

· φέρε δὴ μοι φράσον·
 συνηγοροῦσιν ἐκ τίνων;

ΔΙΚΑΙΟΣ

ἔξ εὐρυπρώκτων.

Scholast here specifies Hyperbolus' knavery to have consisted in mixing lead with the brass of the candle-sticks which he sold.

1073 καχασμῶν] The Scholast appears to have read κυχλισμῶν here. Cf. note on κυχλίζειν, v. 983.

1080 ἐπανενεγκεῖν] Cf. Eur. Bacch. 29, εἰς Ζῆν' ἀναφέρειν τὴν ἀμαρτίαν

λέχου. And in the *Hippolytus* (451-461) the nurse uses the same line of argument. Branck compares also Terent. *Eup.* 3. 5, where Chaerea quotes Jupiter's example. On account of such stories, Socrates, in Plato, excludes Homer and such poets from his system of education.

ΑΔΙΚΟΣ

πείθομαι.

1090

τί δαί; τραγωδοῦσ' ἐκ τίνων;

ΔΙΚΑΙΟΣ

ἐξ εὐρυπρώκτων.

ΑΔΙΚΟΣ

εὖ λέγεις.

δημηγοροῦσι δ' ἐκ τίνων;

ΔΙΚΑΙΟΣ

ἐξ εὐρυπρώκτων.

ΑΔΙΚΟΣ

ἄρα δῆτ'

ἔγνωκας ὡς οὐδὲν λέγεις;

1095

καὶ τῶν θεατῶν ὀπότεροι

πλείους σκόπει.

ΔΙΚΑΙΟΣ

καὶ δὴ σκοπῶ.

ΑΔΙΚΟΣ

τί δῆθ' ὀρᾶς;

ΔΙΚΑΙΟΣ

πολὺ πλείονας, νῆ τοὺς θεοὺς,

τοὺς εὐρυπρώκτους· τουτονὶ

γούν οἶδ' ἐγὼ κάκεινον

1100

καὶ τὸν κομήτην τουτονί.

ΑΔΙΚΟΣ

τί δῆτ' ἐρεῖς;

ΔΙΚΑΙΟΣ

ἠττήμεθ', ὧ κινούμενοι,

πρὸς τῶν θεῶν δέξασθέ μου

θοῖμάτιον, ὡς

ἐξαυτομολῶ πρὸς ὑμᾶς.

1104 ἐξαυτομολῶ.] "This episode," says Cumberland, "reverses the Choice of Hercules, and makes the spectators parties in the criminality and injustice of the decision." Wieland, though applauding the

comic manner of the conclusion, and allowing the necessity there was here of making the wrong side prevail, doubts the propriety of such a sudden change and renouncing of his own character by the Just Cause.

ΣΩΚΡΑΤΗΣ

τί δῆτα; πότερα τοῦτον ἀπάγεσθαι λαβῶν
βοῦλει τὸν υἱόν, ἢ διδάσκω σοι λέγειν; 1105

ΣΤΡΕΨΙΑΔΗΣ

δίδασκε καὶ κόλαζε, καὶ μέμνησ' ὅπως
εὖ μοι στομῳσεις αὐτόν, ἐπὶ μὲν θᾶτερα
οἶαν δικιδίοις, τὴν δ' ἑτέραν αὐτοῦ γνάθον
στόμωσον οἶαν ἐς τὰ μείζω πράγματα. 1110

ΣΩΚΡΑΤΗΣ

ἄμέλει, κομειῖ τοῦτον σοφιστὴν δεξιόν.

ΣΤΡΕΨΙΑΔΗΣ

ἄχρὸν μὲν οὖν ἔγωγε καὶ κακοδαίμονα.

ΧΟΡΟΣ

χωρεῖτέ νυν' οἶμαι δέ σοι ταῦτα μεταμελήσειν.
τοὺς κριτὰς ἅ κερδανούσιν, ἦν τι τόνδε τὸν χορὸν 1115

1105—1130. Socrates returns, and is entrusted by Strepsiades with the teaching of his son. The Chorus, who are now beginning to favour the honest side, prophesy that the father will repent it. Then, in their character as Clouds, they promise to bestow great blessings, if they are properly honoured and the play gains the prize.

1108 στομῳσεις.] ὡς ἐπὶ σιδηροῦ φησὶ μεταφορικῶς, ἀκοήσεις, Schol. Cf. Soph. *Oed. Col.* 794, τὸ σὸν δ' ἀφίεται δευρ' ὑπὸ βλήτρον στόμα πολλὴν ἔχον στόμωσιν. There is reference also to the powers of mouth and tongue, στόμα having a double sense: as in Soph. *Aj.* 651, κἀγὼ γὰρ, δε τὰ δειν' ἐκαρτέρον ποτε, βαφῆ σιδηρῶς ὡς, ἐθελύνθην στόμα πρὸς τῆσδε τῆς γυναίκος. It is curious that the same metaphor was used in Hebrew, 'the edge of the sword' being literally, in the original, 'the mouth of the sword.' And Gesenius' explanation, that 'the figure is taken from the teeth, and the idea of biting,' seems better than what L. and S. say, that στόμα means foremost part, front, and so, of weapons, the point, edge.

1109 οἶαν] Supply γνάθον. Meineke's reading οἶον would agree with αὐτόν. In the next line MSS. R. V. have οἶον, which must be wrong there, and perhaps the words have changed places; and Meineke (or Teuffel, from whom he takes the alteration) is right.

1112 ἄχρὸν μὲν οὖν ἔγωγε.] So MSS. R. V. have it. And for the pronoun thus used, cf. *Vesp.* 953, κλέπτῃ μὲν οὖν οὗτος γε καὶ ἐσωματῆς. Dindorf thinks οἶμαι γε was a substitution made to suit the line to Euripides; it might also have crept in by mistake from οἶμαι δε in the next line. Certainly vv. 104

5, τοῖς ἄχρῳντας λέγεις, ὡν ἂ κακοδαίμων Σωκράτης, rather support the assigning of the line to the son: but the father also had remarked the wretched appearance of the Socratic scholars (v. 187, and below (v. 1171) notes the proper complexion which his son has got. If spoken by Strepsiades, it is of course 'an aside' to the audience, not to Socrates.

1115. This is a kind of parabasis, containing not all the parts, but

ὠφελῶσ' ἐκ τῶν δικαίων, βουλόμεσθ' ἡμεῖς φράσαι.
 πρῶτα μὲν γάρ, ἦν νεᾶν βοίλησθ' ἐν ὥρᾳ τοὺς ἀγροὺς,
 ἕσομεν πρῶτοισιν ὑμῖν, τοῖσι δ' ἄλλοις ἕστερον.
 εἶτα τὸν καρπὸν τε καὶ τὰς ἀμπέλους φυλάξομεν,
 ὥστε μὴτ' αὐχμὸν πιέζειν μὴτ' ἄγαν ἐπομβρίαν. 1120
 ἦν δ' ἀτιμάσῃ τις ἡμᾶς θνητὸς ὦν οὔσας θεᾶς,
 προσσχέτω τὸν νοῦν, πρὸς ἡμῶν οἷα πείσεται κακὰ,
 λαμβάνων οὔτ' οἶνον οὔτ' ἄλλ' οὐδὲν ἐκ τοῦ χωρίου.
 ἠνίκ' ἂν γὰρ αἶ τ' ἐλάαι βλαστάνωσ' αἶ τ' ἄμπελοι,
 ἀποκεκύνθονται τοιαύταις σφειδόναϊς παιήσομεν. 1125
 ἦν δὲ πλινθεύοντ' ἴδωμεν, ἕσομεν καὶ τοῦ τέγουσ
 τὸν κέραμον αὐτοῦ χαλάζαις στρογγύλαις συντρίψομεν.
 κἂν γαμῆ ποτ' αὐτὸς ἢ τῶν ξυγγενῶν ἢ τῶν φίλων,
 ἕσομεν τὴν νίκτα πᾶσαν ὥστ' ἴσως βουλήσεται
 κἂν ἐν Αἰγύπτῳ τυχεῖν ὦν μᾶλλον ἢ κρῖναι κακῶς. 1130

ΣΤΡΕΨΙΑΔΗΣ

πέμπτη, τετρὰς, τρίτη, μετὰ ταύτην δευτέρα,

only an *epithema*, the part in which it was customary to give good advice to the state, or to ridicule the wicked. Schol. Cf *Eq.* 1263-1315 for a second parabasis, containing more parts than this.

τοὺς κριτὰς.] In a democracy like Athens the opinions of the judges would (as Walsh remarks) commonly coincide with those found to prevail with the audience.

1119 τε καὶ τὰς.] A correction made by Coraes from *τεκοῦσας*. The article could not be omitted with *ἀμπέλους* if expressed with *καρπὸν*; nor is the sense of the past participle satisfactory; and after help promised at the ploughing, and to the growing corn crops (the prevailing sense of *καρπὸς*) is naturally mentioned.

1120 ὥστε ἐπομβρίαν.] These evils, and that of v. 1125, are comprised in Horace's stanza (*Od.* III. 1. 29-32), 'Non verberatae grandine vineae, fundasque mendax; at more hunc ignis curante, nunc torrentia estros sidera, nunc hiemes iniquas.'

1122 προσσχέτω.] Cf note on v. 575.

1123 χωρίου.] Cf. note on *Ach.* 229, and *Pac.* 1146, 1148, ἐκ τοῦ χωρίου, καρδακὸν τὸ χωρίον.

1125 σφειδόναϊς.] A curious use. Xenophon, however, uses *σφειδόνας* for the things hurled (*An.* V. 2, 14), τὰ βέλη ἐφέρετο, ..λόγχα, τοξενματα, σφειδόνας, λίθοι. Compare Shakespeare's 'sings and arrows of outrageous fortune.'

1129 ἕσομεν τὴν νίκτα.] It was in the night that the bride was fetched home to her bridegroom's house with procession, torch-bearers, music, &c. Hence *τῆν* would be peculiarly inconvenient.

1130 ἐν Αἰγύπτῳ.] Where it does not rain, but the people are rascals. For the supposed rainlessness of Egypt, cf. Herod III. 10, and *Thesm.* 855-7, Κεῖλοι μὲν αἰδε καλλιπάρθενοι ῥοαί, δε ἀντὶ θιας ψακαδος Αἰγύπτοι πέδον λευκῆς νοτίζει: for his rascality, cf. Theocr. *Id.* XV. 47, οὐδεὶς κακοεργὸς δαλείται τὸν ἰόντα παρέρπων Αἰγυπτιστί.

1131-1212. Strepsiades comes

εἶθ' ἦν ἐγὼ μάλιστα πασῶν ἡμερῶν
 δέδοικα καὶ πέφρικα καὶ βδελύττομαι,
 εὐθύς μετὰ ταύτην ἔστ' ἔνη τε καὶ νέα.
 πᾶς γάρ τις ὄμνυσ', οἷς ὀφείλων τυγχάνω,
 θεῖς μοι πρυτανεῖ' ἀπολεῖν μέ φησι κᾶξολεῖν,
 ἐμοῦ μέτρι' ἅττα καὶ δίκαι' αἰτουμένου
 "ὦ δαιμόνιε, τὸ μὲν τι νυνὶ μὴ λάβης,
 τὸ δ' ἀναβαλοῦ μοι, τὸ δ' ἄφες," οὐ φασίν ποτε
 οὕτως ἀπολήψεσθ', ἀλλὰ λοιδοροῦσί με
 ὡς ἀδικὸς εἰμι, καὶ δικάσεσθαί φασί μοι.
 νῦν οὖν δικαζέσθων· ὀλίγον γάρ μοι μέλει,
 εἴπερ μεμάθηκεν εἴ λέγειν Φειδιππίδης.
 τάχα δ' εἶσομαι κόψας τὸ φροντιστήριον.
 παῖ, ἡμὶ, παῖ παῖ.

1135

1140

ΣΩΚΡΑΤΗΣ

Στρεψιάδην ἀσπάζομαι.

1145

ΣΤΡΕΨΙΑΔΗΣ

κᾶγωγε σ'· ἀλλὰ τουτονὶ πρῶτον λαβέ
 χρὴ γὰρ ἐπιθαυμάζειν τι τὸν διδάσκαλον.

back to the Contemplatory to get his son, being hard pressed by threatening creditors. Socrates tells him that the youth's education is complete, and calls him out. Father and son go away, and Strepsiades, on shewing his difficulties, is instructed in some novel points of law and means of escape, which highly delight him.

1135—39 ὄμνυσ' φησι — ἐμοῦ αἰτουμένου—οὐ φασίν] The irregularity of φησι alter ὄμνυσι. The orf parallels from vv 759, 864. Ritsche, Hermann and others, read ὁμνύς. The greater difficulty however is the absence of a conjunction with ἐμοῦ αἰτ., if the pause be made after ἐξολεῖν; or with οὐ φασίν, if the pause be made after ἄφες. Meineke has καὶ μου, but gives no authority for it. Seeing that ἐμοῦ μέτριά τε was the old reading, changed by Forson to μέτρι' ἅττα, might not

ἐμοῦ τε μέτρια be read, and give the required conjunction with less change than καὶ μου? And for the participle, ὁμνύς, it may be pleaded that it is hardly an alteration. The sentence will then run: 'For every creditor swearing ..says he will destroy me: and, though I make a moderate request, ..they say that they will never, &c.'

1136 πρυτανεῖα.] 'The court fees.' See *Int. Ant.* p. 335, under Δίκη.

1141 δικάσεσθαί.] Cf. above, v. 35.

1146 κᾶγωγε σ'.] Cf. note on 1146. Both Meineke and Dindorf here give κᾶγωγε σ' here, and κᾶγὼ δέ σ' in *Fr.* 711. But σέ, if emphatic, is not enclitic.

τουτονὶ.] 'This sack of meal' (θύλακον), for he had said above (v. 669), διαλφισσω σου κικλω την κάρδοπον.

1147 ἐπιθαυμάζειν.] ἀντὶ τοῦ δώροισ τιμᾶν, &c. εὐφρήμως ἐρρέθη ἀντὶ τοῦ μισθὸν δίδοναι, Eustath.

καί μοι τὸν υἱὸν, εἰ μεμάθηκε τὸν λόγον
ἐκεῖνον, εἴφ', ὃν ἀρτίως εἰσήγαγες.

ΣΩΚΡΑΤΗΣ

μεμάθηκεν.

ΣΤΡΕΨΙΑΔΗΣ

εὖ γ', ὦ παμβασίλει' Ἀπαιόλη.

1150

ΣΩΚΡΑΤΗΣ

ὥστ' ἀποφύγοις ἂν ἦντιν' ἂν βοίλη δίκην.

ΣΤΡΕΨΙΑΔΗΣ

κεῖ μάρτυρες παρήσαν, ἔτ' ἔδανειζόμεν;

ΣΩΚΡΑΤΗΣ

πολλῶ γε μᾶλλον, κἂν παρῶσι χίλιοι.

ΣΤΡΕΨΙΑΔΗΣ

βοάσομαι τᾶρα τὰν ὑπέρτονον

βοᾶν. ἰὼ, κλάετ' ὠβολοστάται,

1155

αὐτοί τε καὶ τάρχαῖα καὶ τόκοι τόκων

οὐδὲν γὰρ ἂν με φλαῦρον ἐργάσαισθ' ἔτι

οἶος ἐμοὶ τρέφεται

τοῖσδ' ἐνὶ δώμασι παῖς,

ἀμφήκει γλώττη λάμπων,

1160

1149 ὃν ἄ. εἰσήγαγες.] Seager is very positive against the other commentators who make ὃν relative to υἱὸν. He refers it to λόγον, 'that ἄδικος λόγος which you brought forward (εἰσήγ. brought on the stage.)' Walsh also takes ὃν to refer to λόγον, but renders it 'the cause you lately took with you into the house' This is better than Seager's rendering of εἰσηγαγες: but to refer ὃν to υἱόν, 'my son, whom you just now took into your school,' seems at least as good a way. ἀρτίως refers to the time when Socrates, the pupil, and the λόγος went into the φροντιστήριον after v. 1112.

1150 Ἀπαιόλη] Deceit is personified, as in *Eq* 634, Σκιταλοί, Φενακες, and other deities of roguery.

1154—62. A mock heroic song of exultation. The first line is (says the Scholium) from the Peleus of Euripides.

1155 ὠβολοστάται.] Aristotle classes ὠβολοστατική very low: εὐλογώτατα μισεῖται, he says, and μάλιστα παρὰ φύσιν τῶν χρηματισμῶν ἐστίν. *Pol* 1. 10.

1158 οἶος.] Cf. above, v. 699, κακοδαίμων ἐγώ, οἶαν δίκην δώσω.

1160 ἀμφήκει γλώττη λάμπων] He had been sharpened doubly, cf. above, v. 1108—9. He is, as it

πρόβολος ἐμὸς, σωτήρ δόμοις, ἐχθροῖς βλάβη,
 λυσανίας πατρώων μεγάλων κακῶν
 ὃν κάλεσον τρέχων ἔνδοθεν ὡς ἐμέ.
 ὦ τέκνον, ὦ παῖ, ἔξελθ' οἴκων,
 αἶε σοῦ πατρός.

1165

ΣΟΚΡΑΤΗΣ

ἴδ' ἐκεῖνος ἀνὴρ.

ΣΤΡΕΨΙΑΔΗΣ

ὦ φίλος, ὦ φίλος.

ΣΟΚΡΑΤΗΣ

ἄπιθι λαβῶν τὸν υἱόν.

ΣΤΡΕΨΙΑΔΗΣ

ἰὼ ἰὼ τέκνον.

ιοῦ ἰοῦ.

1170

ὡς ἤδομαί σου πρῶτα τὴν χροιάν ἰδών.
 νῦν μὲν γ' ἰδεῖν εἰ πρῶτον ἐξαρνητικὸς
 κἀντιλογικὸς, καὶ τοῦτο τούπιχάριον
 ἀτεχνῶς ἐπαυθεῖ, τὸ τί λέγεις σύ; καὶ δοκεῖν
 ἀδικοῦντ' ἀδικεῖσθαι καὶ κακοιργοῦντ', οἶδ' ὅτι.
 ἐπὶ τοῦ προσώπου τ' ἐστὶν Ἀττικὸν βλέπος.

1175

were, 'a flashing two edged sword' here; in the next line he is πρόβολος, 'a spear, a lance in rest;' for in this sense we should probably take πρόβολος rather than as 'jutting rock,' 'the jetty that saves me from insolent foes,' Walsh.

1162 λυσανίας.] In imitation of Sophocles: Ζεὺς νόστον ἄγει τὸν νικομαχὰν καὶ παυσανίαν κατ' Ἀτρείδαν. (*Tr.* 765). The word would also sound like a proper name.

1171 χροιάν.] Cf. above, v. 1112.

1172 ἐξαρνητικὸς.] For a longer string of adjectives in -κός, cf. *Lg.* 1378-80.

1174 τὸ τί λέγεις σύ;] A look that shews you would impudently challenge with a sharp, 'What's that you say?' anything your oppo-

nent asserted. ὅτε γὰρ τοὺς ἐναντίους καταπλήξαι βολόμεθα, τῇ ταύτῃ φωνῇ χρώμεθα, Schol.

1175 καὶ κακοιργοῦντ', οἶδ' ὅτι.] Nothing can well be more meaningless and tame than this οἶδ' ὅτι; and Aristophanes can hardly have written it so. Bentley conjectured εὖ ποιεῖν, or εὖνοεῖν, for οἶδ' ὅτι; but either would be a wide departure from MSS, and not quite satisfactory. For the sense, κακοιργοῦντα κακοιργεῖσθαι is wanted, but to supply κακοιργεῖσθαι is awkward, and even then οἶδ' ὅτι is weak. It would have been a less harsh ellipse to understand the participle κακοιργοῦντα, had κακοιργεῖσθαι been expressed: e. g. if it had been ἀδ. ἀδικεῖσθαι καὶ κακοιργεῖσθαι δ' ἔτι.

νῦν οὖν ὅπως σώσεις μ', ἐπεὶ κάπῳλεσας.

ΦΕΙΔΙΠΠΙΔΗΣ

φοβεῖ δὲ δὴ τί;

ΣΤΡΕΨΙΑΔΗΣ

τὴν ἔτην τε καὶ νέαν.

ΦΕΙΔΙΠΠΙΔΗΣ

ἔτη γὰρ ἔστι καὶ νέα τις ἡμέρα;

ΣΤΡΕΨΙΑΔΗΣ

εἰς ἣν γε θήσειν τὰ πρυτανειᾶ φασί μοι.

1180

ΦΕΙΔΙΠΠΙΔΗΣ

ἀπολοῦσ' ἄρ' αὐθ' οἱ θέντες· οὐ γὰρ ἔσθ' ἕπως
μὴ ἡμέρα γένοιτ' ἂν ἡμέρα δύο.

ΣΤΡΕΨΙΑΔΗΣ

οὐκ ἂν γένοιτο;

ΦΕΙΔΙΠΠΙΔΗΣ

πῶς γάρ; εἰ μὴ πέρ γ' ἕμα
αὐτὴ γένοιτ' ἂν γραῦς τε καὶ νέα γυνή.

ΣΤΡΕΨΙΑΔΗΣ

καὶ μὴν νενόμισται γ'.

ΦΕΙΔΙΠΠΙΔΗΣ

οὐ γὰρ, οἶμαι, τὸν νόμον

1185

ἴσασιν ὀρθῶς ὅ τι νοεῖ.

1177 κάπῳλεσας.] 'Save me since you *also* destroye me.' The English idiom is rather to put the 'also' with the second act, 'since you destroyed me, do you also save me;' *ei*, to emphasize the pronoun, 'Do you save since you destroyed.'

1179 νέα τις ἡμέρα;] The *γε* in the answer *εἰς ἣν γε* proves *τις* preferable to *τις* here. Nor does Meineke's νέα τις; with ἡμέρα beginning Strapsades' answer, justify the *γε*. For his reading seems meant thus: 'Why what is the old and the new? *Si* A day on which, &c.;' but surely then it should be ἡμέρα *εἰς ἣν*, not ἡμέρα *εἰς ἣν γε*.

1181 ἀπολοῦσ'.] Vulg. ἀπολοῦντ'.

Brunck corrected it, comparing v. 1256. It is confirmed by MS. Kan.

1183 4 οὐκ ἂν γένοιτο—εἰ μὴ γένοιτ' ἂν] οἶκ ἂν γένοιτο—οὐ δυναται γενεσθαι, γένοιτ' ἂν—δυναται γενεσθαι. Hence the *ἂν* with optat. after *εἰ* is not only defensible here, but plainly right. 'One day cannot possibly be two days. *S.* Cannot be? *P.* No, not unless the same woman *can be* old and young.' *εἰ μὴ γένοιτο*, which Meineke in his note prefers, would mean, 'unless the same were to be;' which is not so good, for it does not express the notion of possibility, which is wanted in the conditional as well as in the other clause.

ΣΤΡΕΨΙΑΔΗΣ

νοεῖ δὲ τί;

ΦΕΙΔΙΠΠΙΔΗΣ

ὁ Σόλων ὁ παλαιὸς ἦν φιλόδημος τὴν φύσιν.

ΣΤΡΕΨΙΑΔΗΣ

τουτὶ μὲν οὐδὲν πῶς πρὸς ἔτην τε καὶ νέαν.

ΦΕΙΔΙΠΠΙΔΗΣ

ἐκεῖνος οὖν τὴν κλήσιν ἐς δὺ' ἡμέρας
ἔθηκεν, ἔς γε τὴν ἔτην τε καὶ νέαν,
ἵν' αἱ θέσεις γίγνοντο τῇ νομηνίᾳ.

1190

ΣΤΡΕΨΙΑΔΗΣ

ἵνα δὴ τί τὴν ἔτην προσέθηκεν;

ΦΕΙΔΙΠΠΙΔΗΣ

ἵν', ὦ μέλε,

παρόντες οἱ φεύγοντες ἡμέρα μιᾷ
πρότερον ἀπαλλάττοιθ' ἐκόντες, εἰ δὲ μὴ,
ἔωθεν ἵπανιῶντο τῇ νομηνίᾳ.

1195

ΣΤΡΕΨΙΑΔΗΣ

πῶς οὐ δέχονται δῆτα τῇ νομηνίᾳ

1189 ἐς δὺ' ἡμέρας.] The 'old and the new,' he argues, is not one day but two days, 'the old' being the 30th (or last of the month), 'the new' the new-moon (or first). The summoning into court was therefore fixed for the 30th, in order that the party summoned might have that whole day to consider of it, and might not suffer through being severely dealt with. Schol. Solon was therefore φιλόδημος, as favouring the debtors, and giving them time to settle the matter amicably and pay up.

1191 θέσεις.] αἱ καταβολαὶ τῶν προταπειῶν. Schol.

1192-5 ἵν', ὦ μέλε, κ.τ.λ.] The defendants, if they saw they were in the wrong and fairly owed the money, might compromise matters without going to trial; if they would not,

then their law troubles would begin next day.

1194 ἀπαλλάττοιθ' ἐκόντες.] Meeneke, without authority, reads διαλλάττοιθ'. This latter compound is certainly more frequent in the sense 'to be reconciled, effect a compromise.' But ἀπαλλάττεσθαι, 'to get released from, get quit of,' sometimes implies much the same; especially with ἐκόντες, 'by paying up of their own free will.' ἀπαλλάττουτο τοῦ δικάζεσθαι διαλισσάμενοι πρὸς τοὺς δαιμονίους. Schol.

1196 πῶς οὐ, κ.τ.λ.] But in that case the magistrates ought not to take the court fees on the last day of the month, but on the first of the ensuing month, since the trial does not really begin till that day. True; but that's their greediness, they secure them a day too soon.

ἀρχαὶ τὰ πρυτανεῖ, ἀλλ' ἔνη τε καὶ νέα;

ΦΕΙΔΙΠΠΙΔΗΣ

ὅπερ οἱ προτένθαι γὰρ δοκοῦσί μοι ποιεῖν
 ἴν' ὡς τάχιστα τὰ πρυτανεῖ ὑφελοίατο,
 διὰ τοῦτο προιτένθουσιν ἡμέρα μιᾶ.

1200

ΣΤΡΕΨΙΑΔΗΣ

εὖ γ', ὦ κακοδαίμονες, τί κάθησθ' ἀβέλτεροι,
 ἡμέτερα κέρδη τῶν σοφῶν, ὄντες λίθοι,
 ἀριθμὸς, πρόβατ' ἄλλως, ἀμφορῆς νενησμένοι;
 ὥστ' εἰς ἔμαντὸν καὶ τὸν υἷον τουτουὶ
 ἐπ' εὐτυχίαισιν ἀστέον μοῦγκώμιον.

1205

μάκαρ ὦ Στρεψιάδες,
 αὐτὸς τ' ἔφυς ὡς σοφὸς,
 χοῖον τὸν υἷον τρέφεις,
 φήσουσι δὴ μ' οἱ φίλοι
 χοῖ δημόται

1210

ζηλοῦντες ἡνίκ' ἂν σὺ νικᾷς λέγων τὰς δίκας.
 ἀλλ' εἰσάγων σε βούλομαι πρῶτον ἐστιᾶσαι.

ΠΑΣΙΑΣ

εἰτ' ἄνδρα τῶν αὐτοῦ τι χρὴ προῖέναι;

1198 προτένθαι.] Brunck says there was a regular 'collegium' of προτένθαι at Athens, whose duty it was to taste beforehand the meats for sacrificial banquets, and to warrant their wholesomeness. The other explanation (in L. and S.) agrees more with the Scholiast. Whether the word means 'gourmands who secure the best for themselves,' or 'those who taste beforehand and secure the best for the sacrifices,' the application here is much the same. Eustathius derives the word from πρό and τέθειν or τέθειν - ἐσθίειν. This L. and S. connect with τείνω: probably it is rather akin to Lat. *tondeo*, and possibly to ὀ-δους, ὀ-δοντ-ος. Eng. *tooth*.

1201 εὖ γ'. κ.τ.λ.] He turns to the audience during what follows. Cf. for καθῆσθ' ἄβ. *Ἰαν.* 989, τέως δ' ἀβελτερωτάτοι κεχηρότεσι—καθῆντα.

1202 ἡμέτερα κέρδη.] Bergler quotes from a French comedy, 'Les sots sont ici bas pour nos menus p.a.sirs.'

1203 ἀριθμὸς, πρόβατ' ἄλλως.] Cf. Eur. *Troad.* 476, οὐκ ἀριθμὸν ἄλλως, ἀλλ' ὑπερτάτους Φρυγῶν, and Hor. *Ep.* I. 2, 25, 'Nos numerus sumus et fruges consumere nati.'

ἀμφορῆς νενησμένοι.] ματαιῶσι κέραμοι σεσωρευμένοι, Suid. Cf. *Ecc.* 838, τράπεζαι ... ἐπινησμένα. A heap of useless and (probably) empty wine-jars is what is meant; 'inutilis suppellex,' Herm. Probably the appearance of the audience, as they sat close packed, suggested the phrase.

1206 Στρεψιάδες.] The Scholiast finds a joke in the irregular vocative for Στρεψιάδη. διέστρεψε τὴν κλητικὴν καὶ ὡς ἀγροικὸς ἐπταίσειν.

1214—1202. First Pasiās comes to get his money, then Amyntas;

οὐδέποτε γ', ἀλλὰ κρεῖττον ἦν εὐθύς τότε
ἀπερνεθριάσαι μᾶλλον ἢ σχεῖν πράγματα,
ὅτε τῶν ἔμαντοῦ γ' ἔνεκα νυνὶ χρημάτων
ἔλκω σε κλητεύσοντα, καὶ γενήσομαι
ἐχθρὸς ἔτι πρὸς τούτοισιν ἀνδρὶ δημότῃ.
ἀτὰρ οὐδέποτε γε τὴν πατρίδα καταισχυνῶ
ζῶν, ἀλλὰ καλοῦμαι Στρεψιάδην

1215

1220

ΣΤΡΕΨΙΑΔΗΣ

τίς οὔτοςί;

ΠΑΣΙΑΣ

ἐς τὴν ἔνῃν τε καὶ νέαν.

ΣΤΡΕΨΙΑΔΗΣ

μαρτύρομαι,

ὅτι ἐς δὺ' εἶπεν ἡμέρας τοῦ χρήματος;

ΠΑΣΙΑΣ

τῶν δώδεκα μνῶν, ἃς ἔλαβες ὠνούμενος
τὸν ψαρὸν ἵππον.

ΣΤΡΕΨΙΑΔΗΣ

ἵππον; οὐκ ἀκούετε,

1225

ὄν πάντες ὑμεῖς ἴστε μισοῦνθ' ἵππικῆν.

ΠΑΣΙΑΣ

καὶ νῆ Δί' ἀποδώσειν γ' ἐπώμνυς τοὺς θεούς.

ΣΤΡΕΨΙΑΔΗΣ

μὰ τὸν Δί' οὐ γάρ πω τότ' ἐξηπίστατο

but both are put off, and laughed at as being unlettered and unphilosophical, Strepsiades fully trusting that, though he be sued at law, Pausippus will bring him off.

1216 ἀπερνεθριάσαι.] I ought to have unblushingly and inexorably said 'No' at the time of lending, rather than come to have such a trouble now about getting back my money.

1218 σε κλ.] This is to the friend whom he was taking with him as witness to the serving of the summons.

1220 τὴν πατρίδα καταισχυνῶ.] As if it were an honour to be litigious. So in *Av.* 1451 the informer says, τὸ γένος οὐ καταισχυνῶ· παπῶος δ β.οι συκοφαντεῖν ἐστὶ μοι.

1225 ψαρὸν.] τὸν ταχύν· ἢ τὸν τὸ χροῶμα τοιοῦτον, Schol. The horse was more likely to be described by his colour than by his fleetness; therefore the second sense given by the Schol. seems right, especially as Aristotle uses the word ψαρὸς of colour.

1228 μὰ τὸν Δί' οὐ γάρ.] The adjuration is to be connected with

Φειδιππίδης μοι τὸν ἀκατάβλητον λόγον.

ΠΑΣΙΑΣ

νῦν δὲ διὰ τοῦτ' ἔξαρνος εἶναι διανοεῖ;

1230

ΣΤΡΕΨΙΑΔΗΣ

τί γὰρ ἄλλ' ἂν ἀπολαύσαιμι τοῦ μαθήματος;

ΠΑΣΙΑΣ

καὶ ταῦτ' ἐβελήσεις ἀπομόσαι μοι τοὺς θεοὺς;

ΣΤΡΕΨΙΑΔΗΣ

ποίους θεοὺς;

ΠΑΣΙΑΣ

τὸν Δία, τὴν Ἑρμῆν, τὸν Ποσειδῶ.

ΣΤΡΕΨΙΑΔΗΣ

νῆ Δία,

κἂν προσκαταθείην γ', ὥστ' ὀμόσαι, τριώβολον.

1235

ΠΑΣΙΑΣ

ἀπόλοιο τοίνυν ἔνεκ' ἀναιδεΐας ἔτι.

ΣΤΡΕΨΙΑΔΗΣ

ἄλσιν διασμηχθεὶς ὄναιτ' ἂν οὔτοσί.

ΠΑΣΙΑΣ

οἴμ' ὡς καταγελάς.

οὐ γὰρ, not to be referred to what Pasi-as had said. 'Ay, for my son Phidippides, by Jove, &c.' Walsh. Strepsiades has no objection to use colloquially the common oaths, though, as a philosopher, he does not hold them binding.

1233 ποίους θεοὺς.] Bekker reads Ὡ' ἂν κελευσω ἰγὼ σε; ΣΤ. τοὺς ποίους θεοὺς; 'Will you deny the debt on your oath by the gods, going into court whithersoever I bid you? S. By what gods?' But MS. Rav. has simply ποίους θεοὺς, and a monometer like this occurs in the dialogue in *Ach.* 407. One objection raised to this reading is that ποίους θεοὺς; without the article, is a contemptuous sneer, and needs no answer: cf. *Ach.* 62. This is certainly true ge-

nerally: but though such a question is often in contempt and ridicule, it would be unreasonable to say that it must never have an answer. And though Strepsiades might mean it simply in contempt, Pasi-as, being unaccustomed to hear the gods scoffed at, might choose to answer it as a question.

1235 προσκαταθείην.] He would pay, besides the usual *πρυτανεία*, a three-obol piece for the privilege of swearing, and thus shewing his contempt for the gods.

1237 ἄλσιν, κ.τ.λ.] Pasi-as was apparently corpulent: he would therefore make a good wine-skin. Such skins were dressed with salt to soften and stretch them; or, as some say, to keep them sweet. Cf. *Ach.* 1002,

ΣΤΡΕΨΙΑΔΗΣ

ἔξ χάσας χωρήσεται.

ΠΑΣΙΑΣ

οὐ τοι μὰ τὸν Δία τὸν μέγαν καὶ τοὺς θεοὺς
ἔμοῦ καταπροίξει.

ΣΤΡΕΨΙΑΔΗΣ

θαυμασίως ἦσθην θεοῖς,
καὶ Ζεὺς γέλοιος ὀμνύμενος τοῖς εἰδόσιν.

1240

ΠΑΣΙΑΣ

ἢ μὴν σὺ τούτων τῷ χρόνῳ δώσεις δίκην.
ἄλλ' εἴτ' ἀποδώσεις μοι τὰ χρήματ' εἴτε μὴ,
ἀπόπεμψον ἀποκρινάμενος.

ΣΤΡΕΨΙΑΔΗΣ

ἔχε νυν ἦσυχος.

ἐγὼ γὰρ αὐτίκ' ἀποκρινοῦμαι σοι σαφῶς.

1245

ΠΑΣΙΑΣ

τί σοι δοκεῖ δράσειν; ἀποδώσειν σοι δοκεῖ;

ΣΤΡΕΨΙΑΔΗΣ

ποῦ σθ' οὗτος ἀπαιτῶν με τὰργύριον; λέγε,
τουτὶ τί ἔστι;

ΠΑΣΙΑΣ

τοῦθ' ὅ τι ἔστι; κάρδοπος.

ΣΤΡΕΨΙΑΔΗΣ

ἔπειτ' ἀπαιτεῖς τὰργύριον τοιοῦτος ἄν;

where a similar joke is made on Ctesiphon.

1238 ἔξ χάσας χωρήσεται.] ἄν σμη-
χθῆ πλέον χωρήσει ὡσπερ λήκυθος ἢ
ἀσπίς. Schol.

1240 ἦσθην.] Cf. above, v. 174.
The Scholiast gives as παρεπιγραφή
(stage-direction) γελῶν τοιοῦτό φησιν.

1246 ἀποδώσειν σοι δοκεῖ.] This
is said by Pasiās to the κλητῆρ, while
Strepsiades is away. To make the

κλητῆρ speak, and affirm ἀπ. μοι
δοκεῖ, as Dindorf has it, seems rath-
er tame. The MSS. vary: μοι
MS Rav., σοι in the rest. While
Pasiās and his friend are talking,
Strepsiades goes in, and brings out
a kneading-trough.

1249 ἔπειτ' ἀπαιτεῖς.] 'And then,
after that, having shewn yourself so
foolish as that proves you to be, do
you yet ask, &c.?' This use of ἐπειτα

οὐκ ἂν ἀποδοίην οἷδ' ἂν ὀβολὸν οὐδενί,
ὅστις καλέσειε κάρδοπον τὴν καρδόπην.

1250

ΠΑΣΙΑΣ

οὐκ ἄρ' ἀποδώσεις;

ΣΤΡΕΨΙΑΔΗΣ

οὐχ, ὅσον γέ μ' εἰδέναί.

οὐκοῦν ἀνύσας τι θᾶπτον ἀπολιταργιεῖς
ἀπὸ τῆς θύρας;

ΠΑΣΙΑΣ

ἄπειμι, καὶ τοῦτ' ἴσθ', ὅτι
θήσω πρυτανεῖ, ἢ μηκέτι ζώην ἐγώ.

1255

ΣΤΡΕΨΙΑΔΗΣ

καὶ προσαπολεῖς ἄρ' αὐτὰ πρὸς ταῖς δώδεκα.
καίτοι σε τοῦτο γ' οὐχὶ βούλομαι παθεῖν,
ὅτι ἡ κάλεσας εὐηθικῶς τὴν κάρδοπον.

ΑΜΤΝΙΑΣ

ἰὼ μοί μοι.

ΣΤΡΕΨΙΑΔΗΣ

ἔα.

τίς οὔτοσί ποτ' ἔσθ' ὁ θρηνηῶν; οὐ τί που

1260

is rather common in Aristophanes: sometimes it is κἀπειτα, as in *Ach.* 126, κἀπειτ' ἐγὼ δητ' ἐνθαδὶ στραγγεύομαι. Cf. also *Ach.* 498. It becomes almost -δμως: no doubt the tone of the voice shewed that the 'after that' was meant to imply 'and in spite of that.'

1251 ὅσον γέ μ' εἰδέναί.] ὡς νομίζω, ἐν ὅσῳ ἐν ἐμαντῷ εἰμί καὶ οἰδᾶ τι. Schol.

1253 ἀπολιταργιεῖς.] The simple word λιταργίζω is used in *Pac.* 561, where the Scholiast explains it by συντόμως δραμεῖν, deriving it from λαν and ἀργός=ταχύς. Here the Scholiast says λιταργισμοὺς ἐκάλοιεν τὰ σκιρτήματα.

1255 θήσω πρυτανεῖ.] Equivalent to 'I will prosecute you.'

1258 τὴν κάρδοπον.] The article

here does not seem wanted for the sense 'You foolishly said κάρδοπος (when you should have said καρδόπη).' If we read καρδόπην, it would mean 'You foolishly misnamed the καρδόπη,' viz. in calling it κάρδοπος. All editors, however, retain κάρδοπον: and it may perhaps be rendered, 'You foolishly called (what I have here) τὴν κάρδοπον,' a contradiction, since -ην is fem. -ον masc. But v. 1251 supports τὴν καρδόπην here; which Schutz would read

1259 ἰὼ μοί μοι.] Amynias enters, another money-lender, 'limping and leading a pair of horses attached to a broken chariot,' as Walsby thinks. At all events he pours forth his grief for his losses in the horse line by tragic lamentations, as for a fall.

τῶν Καρκίνου τις δαιμόνων ἐφθέγγετο;

ΑΜΤΝΙΑΣ

τί δ' ὅστις εἰμὶ, τοῦτο βούλεσθ' εἰδέναι;
ἀνὴρ κακοδαίμων.

ΣΤΡΕΨΙΑΔΗΣ

κατὰ σεαυτὸν νῦν τρέπου.

ΑΜΤΝΙΑΣ

ὦ σκληρὲ δαῖμον, ὦ τύχαι θραυσάντυγες
ἔππων ἐμῶν' ὦ Παλλὰς, ὥς μ' ἀπώλεσας.

1265

ΣΤΡΕΨΙΑΔΗΣ

τί δαί σε Τληπόλεμός ποτ' εἴργασται κακόν;

ΑΜΤΝΙΑΣ

μὴ σκῶπτέ μ', ὦ τᾶν, ἀλλὰ μοι τὰ χρήματα
τὸν υἱὸν ἀποδοῦναι κέλευσον ἄλαβεν,
ἄλλως τε μέντοι καὶ κακῶς πεπραγόντι.

ΣΤΡΕΨΙΑΔΗΣ

τὰ ποῖα ταῦτα χρήμαθ' ;

ΑΜΤΝΙΑΣ

ἀδανείσατο.

1270

ΣΤΡΕΨΙΑΔΗΣ

κακῶς ἄρ' ὄντως εἶχες, ὥς γ' ἐμοὶ δοκεῖς.

1261 Καρκίνου δαιμόνων] For Καρκίνου παιδῶν, Schol. Carcinus had three sons, Xenocles, Xenotimus, Demotimus. The two last were dancers (cf. *Vesp.* 1500—1514), the first a bad tragic poet (cf. *Pac.* 781—795). Amyntas' cries remind Strep-siades of those uttered by gods or heroes in Xenocles' plays: and perhaps this is the force of δαιμόνων, which does not seem very naturally to take the place of παιδῶν in a verse. Others think Carcinus himself wrote tragedies: but the Scholast refers the fragments in 1264, 1265 to Xenocles.

1263 ἀνὴρ, κ τ λ.] Cf. *Ach.* 1018, where the same line occurs.

1264, 5 ὦ σκληρὲ... ἀπώλεσας] Fragments from Xenocles: the last perhaps an exclamation of Licym-

nus, who was slain by Tlepolemus. Hence the question in the next line.

1269 ἄλλως τε μ. καὶ.] 'Especially when you see the sad plight I am in.' He had come in with outward and visible tokens of this. Cf above, v. 1259 note.

1270 τὰ ποῖα.] 'What monies pray be these?' a question asked with some derision, but not in such utter ridicule of an absurdity as is generally expressed by ποῖος without the article, e g in *Ach.* 62, ποῖου βασιλέως, 109, ποῖας ἀχάνας; Cf. *Eq.* 32, and above, v. 1233.

1271 κακῶς ἄρ' ὄντως εἶχες.] 'Then you really were in a bad way' if you lent money to my son, for you have not much chance of getting it back.

ΑΜΥΝΙΑΣ

ἵππους ἐλαίνων ἐξέπεσον νῆ τοὺς θεοὺς.

ΣΤΡΕΨΙΑΔΗΣ

τί δῆτα ληρεῖς ὥσπερ ἀπ' ὄνου καταπεσών;

ΑΜΥΝΙΑΣ

ληρῶ, τὰ χρήματ' ἀπολαβεῖν εἰ βούλομαι;

ΣΤΡΕΨΙΑΔΗΣ

οὐκ ἔσθ' ὅπως σύ γ' αὐτὸς ὑγαινεῖς.

ΑΜΥΝΙΑΣ

τί δαι;

1275

ΣΤΡΕΨΙΑΔΗΣ

τὸν ἐγκέφαλον ὥσπερ σεσεῖσθαί μοι δοκεῖς.

ΑΜΥΝΙΑΣ

σύ δὲ νῆ τὸν Ἑρμῆν προσκεκλήσθαί μοι δοκεῖς,
εἰ μὴ ποδώσεις τ' ἀργύριον.

ΣΤΡΕΨΙΑΔΗΣ

κάτειπέ νυν,

1272 ἵππους ἔ.] Amynias says this to explain the *κακοπραγία* mentioned in v. 1269; but it may refer also to his losses by lending money for horse-keeping, &c., to Phidippides.

1273 ἀπ' ὄνου.] Cf. Plat. *Legg.* p. 701 D, δειν φαίνεται ἐμοιγε οἶον περ ἵππων τὸν λόγον ἐκάστοτε ἀναλαμβάνειν, καὶ μὴ, καθάπερ ἀχάλινον κεκτημένον τὸ στόμα, βλεῖ ὑπὸ τοῦ λόγου φερόμενον κατὰ τὴν παροιμίαν ἀπὸ τῶνος ὄνου πεσεῖν. 'To be thrown by an ass' was then a proverbial expression, applied to those who could not sit an ass, much less a horse. A pun on ἀπὸ νοῦ is generally thought to be meant. Hermann doubts this. There seems a reference to this phrase in the similar line of *Vesp.* 1370, τί ταῦτα ληρεῖς ὥσπερ ἀπὸ τίμβου πεσών;

1276 τὸν ἐγκ., κ.τ.λ.] Amynias, by his manner of entry and speech,

perhaps warrants Strepsiades' charge of being rather foolish and cracked. This crack Strepsiades supposes him to have got by his fall.

1277 προσκεκλήσθαί μοι δοκεῖς.] So MS. *Rav.* which seems preferable because of the homoeoteleuton. Walsh doubts whether *προσκεκλήσθαι δοκεῖς* is correct for *προσκεκλησόμενος δοκεῖς*. But *ερεῖν ἔοικας οὐδὲν* (Aesch. *Prom. Vinc.* 984) seems exactly the same construction. Yet the perf. infin. seems best. 'S. You are, methinks, a trifle cracked. A. And you, methinks, a trifle summoned.'

1278 μὴ ποδώσεις.] It seems preferable to write it thus by aphaeresis. The long vowel must, I think, have had the greater share in the sound uttered, and the short one have been nearly, if not quite, lost. Cf. Jebb's *Electr.* note on v. 314, and note above at v. 988.

πότερα νομίζεις καινὸν αἰὲ τὸν Δία
 ὕειν ὕδωρ ἐκάστοτ', ἢ τὸν ἥλιον
 ἔλκειν κάτωθεν ταῦτ' ὕδωρ πάλιν;

1280

ΑΜΤΝΙΑΣ

οὐκ οἶδ' ἔγωγ' ὑπότερον, οὐδέ μοι μέλει.

ΣΤΡΕΨΙΑΔΗΣ

πῶς οὖν ἀπολαβεῖν τὰργύριον δίκαιος εἶ,
 εἰ μηδὲν οἶσθα τῶν μετεώρων πραγμάτων;

ΑΜΤΝΙΑΣ

ἀλλ' εἰ σπανίζεις, τὰργυρίου μοι τὸν τόκον
 ἀπόδοτε.

1285

ΣΤΡΕΨΙΑΔΗΣ

τοῦτο δ' ἔσθ' ὁ τόκος τί θηρίον;

ΑΜΤΝΙΑΣ

τί δ' ἄλλο γ' ἢ κατὰ μῆνα καὶ καθ' ἡμέραν
 πλέον πλέον τὰργύριον αἰὲ γίγνεται,
 ὑπορρέοντος τοῦ χρόνου;

ΣΤΡΕΨΙΑΔΗΣ

καλῶς λέγεις.

τί δῆτα; τὴν θάλατταν ἔσθ' ὅτι πλείονα
 νυνὶ νομίζεις ἢ πρὸ τοῦ;

1290

ΑΜΤΝΙΑΣ

μὰ Δί', ἀλλ' ἴσην.

1284 μετεώρων.] Cf. vv. 228, 333.

1286 ἀπόδοτε.] Addressed to both Strepsiades and his son. ἀπόδοτε for ἀποδοί γε is received by Dindorf in his notes, from MSS. R, V.

1286 τόκος.] He pretends not to understand the technical sense of τόκος, but to take it in the sense of 'offspring.' In Shakspeare's *Merchant of Venice*, Act 1. Sc. 3, Shylock shews at some length how there is a kind of 'breed of barren metal' and to Antonio's question 'Is your gold and silver ewes and rams?' replies, 'I cannot tell: I make it breed as fast.'

1287 τί δ' ἄλλο γ' ἢ ..γίγνεται.] 'What else does the money do than become, &c.' Strepsiades in asking τί ἔσθ' ὁ τόκος had asked in effect, πῶς τὰργύριον τίκτει; 'in what sense does money breed an issue or offspring?'

1289 καλῶς λέγεις.] 'Very well put.' This he says, not as approving the gradual increase of the money, but merely the way in which it was described.

1291 ἴσην.] Cf. Lucr. vi. 608. Principio mare mirantur non redere majus Naturam quo sit tantus decursus aquarum; Omnia quo veniant ex omni flumina parte.

οὐ γὰρ δίκαιον πλείον' εἶναι.

ΣΤΡΕΨΙΑΔΗΣ

κᾶτα πῶς

αὕτη μὲν, ὦ κακόδαιμον, οὐδὲν γίγνεται
ἐπιρρεόντων τῶν ποταμῶν πλείων, σὺ δὲ
ζητεῖς ποιῆσαι τᾶργύριον πλείον τὸ σόν;
οὐκ ἀποδιώξει σαυτὸν ἀπὸ τῆς οἰκίας;
φέρε μοι τὸ κέντρον.

1295

ΑΜΥΝΙΑΣ

ταῦτ' ἐγὼ μαρτύρομαι.

ΣΤΡΕΨΙΑΔΗΣ

ἔπαγε, τί μέλλεις; οὐκ ἐλάῃς, ὦ σαμφόρα;

ΑΜΥΝΙΑΣ

ταῦτ' οἶχ ἔβρις δῆτ' ἐστίν;

ΣΤΡΕΨΙΑΔΗΣ

ἄξεις; ἐπιαλῶ

κεντῶν ὑπὸ τὸν πρωκτὸν σε τὸν σειραφόρον,
φεύγεις; ἔμελλον σ' ἄρα κινήσειν ἐγὼ
αὐτοῖς τροχοῖς τοῖς σοῖσι καὶ ξυνωρίσιν.

1300

ΧΟΡΟΣ

οἶον τὸ πραγμάτων ἐρῶν φλαίρων· ὁ γὰρ
γέρων ὄδ' ἐξαρθεῖς

1296 ἀποδιώξει.] Elmsley thus corrected ἀποδιώξεις to the stricter Attic form: cf. *Eq.* 368, 969. So ροφήσομαι is the true form from ροφεῖν. Cf. *Vesp.* 814, *Ach.* 278. That γρυζει for γρυζεις is right in *Eq.* 294 (where see note) is not certain; there is no instance of the 1st person in Aristophanes, and the comic fragment referred to by L. and S. is perhaps not decisive.

1298 οὐκ ἐλάῃς, ὦ σαμφόρα;] A phrase repeated from *Eq.* 603. The σαμφόρας is here the σειραφόρος: see note on v. 122, οὐθ' ὁ γύγιος οὐθ' ὁ σαμφόρας. Amynias himself is touched up, and addressed as a horse.

1299 ἐπιαλῶ] This is certainly future from ἐπιδλλεω (ἐπι, λαλλεω); 'to send upon, lay on' Lat. 'immittere, injicere.' Whether φιαλοῦμεν and φιαλεῖς (*Pac.* 432, *Vesp.* 134⁸) are from the same origin is a question.

1301 ἔμελλον σ' ἄρα.] Cf. *Ach.* 347, *Vesp.* 460.

1303—1320. The Chorus prophesy that the old man will be punished for his wish to defraud his creditors, and will find his son's clever speaking and sophistical powers turned to his own hurt.

1304 ἐξαρθεῖς.] The MSS. have ἐρασθεῖς here, ἐξήρει and ἐπεξήρει in

ἀποστερήσαι βούλεται

1305

τὰ χρήμαθ' ἀδανείσατο

κούκ ἔσθ' ὅπως οὐ τήμερον

λήψεται τι πράγμ', ὃ τοῦ-

τον ποιήσει τὸν σοφιστήν*

* ὧν πανουργεῖν ἤρξατ', ἐξαίφνης λαβεῖν κακόν τι. 1310

οἶμαι γὰρ αὐτὸν αὐτίχ' εὐρήσειν ὅπερ

πάλαι ποτ' ἐζήτει,

εἶναι τὸν υἱὸν δεινὸν οἱ

γνώμας ἐναντίας λέγειν

τοῖσιν δικαίοις, ὥστε νι-

1315

κᾶν ἅπαντας οἷσπερ ἄν

ξυγγένηται, κᾶν λέγῃ παμπόνηρ'.

ἴσως δ' ἴσως βουλήσεται κάφωνον αὐτὸν εἶναι.

1320

ΣΤΡΕΨΙΑΔΗΣ

ιοῦ ἰού.

ὦ γείτονες καὶ ξυγγενεῖς καὶ δημόται,

ἀμυνάθετέ μοι τυπτομένῳ πάσῃ τέχνῃ.

οἶμοι κακοδαίμων τῆς κεφαλῆς καὶ τῆς γνάθου.

ὦ μιარέ, τύπτεις τὸν πατέρα;

ΦΕΙΔΙΠΠΙΔΗΣ

φήμ', ὦ πάτερ.

1325

ΣΤΡΕΨΙΑΔΗΣ

ὄραθ' ὁμολογοῦνθ' ὅτι με τύπτει.

the corresponding place, v. 1312. Dindorf altered the latter to ἐπέξει, Reus.g the former to ἐξαρθεῖς. ἐπέξει is a curious word to admit on conjecture in the sense of 'was hot after, was ardently desiring:' and ἐρασθεῖς is tautological after ἐρᾶν, and rather wants a case after it. οὐρασθεῖς, Herm.

1309 ὧν] Reusig's supplementary ἴσως ἀνθ' suits sense and metre. Dindorf in his note accepts it as probable: Meineke admits it into the text.

1314 γνώμας ἐν.] Like those of the ἄδικοι λόγοι: cf. above, v. 1037, ἅπαντα ταῦτ' ἐναντίας γνώμασι συν-

ταράξει.

1321—1390. Strepesades enters, beaten by Phidippides; who, so far from being ashamed, offers to prove that he is in the right. The case is laid before the Chorus: the son had been asked to sing a song of Simonides, or repeat some Aeschylus; he refused, and chose Euripides instead; about him they first came to words, and then to blows. Phidippides says that it is quite fair: his father reproaches him with ingratitude.

1323 ἀμυνάθετε...πάσῃ τέχνῃ.] So in *Thesm.* 65, 'ἀγάθωνά μοι δεῦρ' ἐκκάλεσον πάσῃ τέχνῃ. Cf. *Eccl.* 36b.

ΦΕΙΔΙΠΠΙΔΗΣ

καὶ μάλα.

ΣΤΡΕΨΙΑΔΗΣ

ὦ μιὰρὲ καὶ πατραλοῖα καὶ τοιχωρύχε.

ΦΕΙΔΙΠΠΙΔΗΣ

αὐθὶς με ταῦτὰ ταῦτα καὶ πλείω λέγε.
ἄρ' οἴσθ' ὅτι χαίρω πόλλ' ἀκούων καὶ κακά;

ΣΤΡΕΨΙΑΔΗΣ

ὦ λακκόπρωκτε.

ΦΕΙΔΙΠΠΙΔΗΣ

πάττε πολλοῖς τοῖς ῥόδοις.

1330

ΣΤΡΕΨΙΑΔΗΣ

τὸν πατέρα τύπτεις;

ΦΕΙΔΙΠΠΙΔΗΣ

κάποφανῶ γε νῆ Δία

ὡς ἐν δίκη σ' ἔτυπτον.

ΣΤΡΕΨΙΑΔΗΣ

ὦ μιὰρώτατε,

καὶ πῶς γένοιτ' ἂν πατέρα τύπτειν ἐν δίκη;

ΦΕΙΔΙΠΠΙΔΗΣ

ἔγωγ' ἀποδείξω, καὶ σε νικήσω λέγων.

ΣΤΡΕΨΙΑΔΗΣ

τουτὶ σὺ νικήσεις;

ΦΕΙΔΙΠΠΙΔΗΣ

πολύ γε καὶ ῥαδίως.

1335

ἐλοῦ δ' ὁπότερον τοῖν λόγων βούλει λέγειν.

ΣΤΡΕΨΙΑΔΗΣ

ποῖον λόγων;

1327 ὦ μιὰρ, κ + λ.] The father abuses the son much as the Just Cause did the Unjust. Cf. vv. 909—14; and the abuse is, in the same way, taken as a compliment.

1330 ῥόδοις.] So above, v. 910, ῥόδα μ' εἶρηκατ.

1337 ποῖον λόγων;] An instance of a question asked by ποῖος, to which yet an answer is given. Cf. above note on v. 1233. There is however, no doubt, indignation and astonishment in Strepsiades' ποῖον λόγων.

ΦΕΙΔΙΠΠΙΑΔΗΣ

τὸν κρείττον', ἢ τὸν ἥττονα;

ΣΤΡΕΨΙΑΔΗΣ

ἔδιδασάμην μέντοι σε νῆ Δί', ὦ μέλε,
τοῖσιν δίκαιοις ἀντιλέγειν, εἰ ταῦτά γε
μέλλεις ἀναπείσειν, ὡς δίκαιον καὶ καλὸν
τὸν πατέρα τύπτεισθ' ἐστὶν ὑπὸ τῶν υἱέων.

1340

ΦΕΙΔΙΠΠΙΑΔΗΣ

ἀλλ' οἶομαι μέντοι σ' ἀναπείσειν, ὥστε γε
οὐδ' αὐτὸς ἀκροασάμενος οὐδὲν ἀντερεῖς.

ΣΤΡΕΨΙΑΔΗΣ

καὶ μὴν ὅ τι καὶ λέξεις ἀκοῦσαι βούλομαι.

ΧΟΡΟΣ

σὸν ἔργον, ὦ πρεσβῦτα, φροντίζειν ὄπη
τὸν ἄνδρα κρατήσεις,
ὡς οὗτος, εἰ μὴ τῷ ἴπεποιθεῖν, οὐκ ἂν ἦν
οὕτως ἀκόλαστος.

1345

ἀλλ' ἔσθ' ὅτῳ θρασύνεται

δῆλόν γε τάνθρώπου ἴστι τὸ λῆμα.

1350

ἀλλ' ἐξ ὅτου τὸ πρῶτον ἤρξαθ' ἡ μάχη γενέσθαι
ἴδη λέγειν χρὴ πρὸς χορόν· πάντως δὲ τοῦτο δρώσεις.

ΣΤΡΕΨΙΑΔΗΣ

καὶ μὴν ὅθεν γε πρῶτον ἤρξάμεσθα λοιδορεῖσθαι

1338 ἔδιδασάμην.] The aorist here is as the pres. mid. in the *Medea*, v. 297, not as in *Soph. Ant.* 356; cf. note on v. 111. The force of μέντοι νῆ Δί' is 'I have indeed got you taught to gainsay Justice, beyond what I intended, if &c.' Walsh's expletives give the spirit of it: 'I've had you taught, confound ye, with a vengeance, To argue against justice.'

1342—3. The son promises to prove his case even to his father's satisfaction, exactly as the Unjust Cause d.d.

1344 καὶ λέξεις.] καὶ serves to emphasize the verb, and would in English be expressed by an em-

phasis on the auxiliary 'what in the world you will say.'

1345—52. The antistrophe is 1391—98.

1349—50 δῆλόν γε. λῆμα.] This is Hermann's correction. The antistrophe, and the metre of these three couplets (an iambic line followed by ~ - - - -) shew what is wanted in quantity. Bentley made it δῆλόν γε τοι λῆμ' ἐστι τὸ τάνδρος. Dindorf leaves the text imperfect, thinking that words have been lost after θρασύνεται to complete the iambic, and that the second line may have been δῆλον δὲ τὸ λῆμα, and that ἐστὶν ἄνθρ. should be struck out.

ἐγὼ φράσω. ἵπειδὴ γὰρ εἰστιώμεθ', ὥσπερ ἴστε,
 πρῶτον μὲν αὐτὸν τὴν λύραν λαβόντ' ἐγὼ κέλευσα 1355
 ἄσαι Σιμωνίδου μέλος, τὸν κριόν, ὡς ἐπέχθη.
 ὁ δ' εὐθέως ἀρχαῖον εἶναι φασκε τὸ κιθαρίζειν
 ἄδειν τε πίνουθ', ὥσπερὶ κάχρυς γυναῖκ' ἀλοῦσαν.

ΦΕΙΔΙΠΠΙΔΗΣ

οὐ γὰρ τὸτ' εὐθὺς χρῆν σε τύπτεσθαί τε καὶ πατεῖσθαι,
 ἄδειν κελεύουθ', ὥσπερὶ τέττιγας ἐστιῶντα; 1360

ΣΤΡΕΨΙΑΔΗΣ

τοιαῦτα μέντοι καὶ τὸτ' ἔλεγεν ἔνδον, οἷάπερ νῦν,
 καὶ τὸν Σιμωνίδην ἔφασκ' εἶναι κακὸν ποιητὴν.
 καὶ γὰρ μόλις μὲν, ἀλλ' ὅμως ἠνεσχόμεν τὸ πρῶτον
 ἔπειτα δ' ἐκέλευσ' αὐτὸν ἀλλὰ μυρρίνην λαβόντα
 τῶν Αἰσχύλου λέξαι τί μοι καθ' οὗτος εὐθὺς εἶπεν, 1365
 ἐγὼ γὰρ Αἰσχύλον νομίζω πρῶτον ἐν ποιηταῖς

1355 *λύραν λαβόντ'.*] At banquets the entertainer made the lyre pass round, and called on each of the company in turn for a song. Schol. For such *scolia*, or drinking-songs, cf. *Vesp.* 1222, &c.

1356 *κριόν.*] The Scholiast gives two lines of this: *ἐπέξαθ' ὁ κριὸς οἷκ' ἀεικέως ἐλθων εἰς δένδρων ἀγλαδὸν Διδοῖ τέμενος.* It appears that Crisus was an Aeginetan wrestler, and for him this ode was written. Meineke writes *Κριός*, but it is not plain how an ode of praise to Crisus could begin thus, stating how the hero *ἐπέχθη* or *ἐπέξατο*. Perhaps it began with a legend about a ram's shearing, which later on in the song was in some way to be connected with the victor or his family. Herodotus mentions a Crisus of Aegina (VI 50). It is however likely that no reference to a man Crisus was thought of here by Strepsiades.

1357 *κιθαρίζειν.*] The *κιθάρα* and *λύρα* are here identified.

1358 *κάχρυς γυναῖκ' ἀλοῦσαν.*] An *ἐπιμυθία* ψῆδῃ is quoted from Plutarch: *ἄλει, μύλα, ἄλει· καὶ γὰρ Πιπτακοῖς ἄλει, μεγάλας Μιτυλάνας θασ.λεύων.* This Plutarch explains

by making out Pittacus an amateur miller; others think that Pittacus 'ground' his people by tyranny.

1359 *σε τύπτεσθαί τε.*] Bentley's correction. *σέ γ' ἄρα τίπτεσθαι καὶ, vulg.* Meineke's *ἀράττεσθαι* is neat. *ἐξαράττω* is used in v. 1373, but of words, not blows.

1360 *τέττιγας.*] Homer's aged counsellors are *τεττίγεσσι* *λοικότες* *οἷτε καθ' ὕλην δένδρῳ ἐφεζόμενοι ὅσα λειριόεσσαν λείσω.* *Il. γ.* 151. Indefatigable singers were the cicadae, and proverbial also for eating and drinking hardly anything; the reverse of which guests should be expected to do.

1364 *ἀλλά.*] 'At least,' or 'yet still,' and so in v. 1369. There is an ellipse of a conditional phrase: 'I bade him, if he would not do that (sing Simonides), yet at least &c.'

μυρρίνην λαβόντα.] It was the custom for those who sang 'solia' to hold a branch of myrtle or bay the while.

1366 *ἐγὼ γάρ.*] Dindorf suspects this line: Bergk omits it: Schutz would place it after *μυρρ. λαβ.* in a parenthesis (which transposition Hermann justly rejects); Fritzsche

ψόφου πλέων, ἀξύστατον, στόμφακα, κρημνοποιόν;
 κἀνταῦθα πῶς οἴεσθέ μου τὴν καρδίαν ὀρεχθεῖν;
 ὅμως δὲ τὸν θυμὸν δακῶν ἔφην, σὺ δ' ἀλλὰ τοῦτων
 λέξον τι τῶν νεωτέρων ἄττ' ἐστὶ τὰ σοφὰ ταῦτα, 1370
 ὁ δ' εὐθύς ἦσ' Εὐριπίδου ῥῆσίν τιν', ὡς ἐβίνει
 ἀδελφός, ᾠλεξίκακε, τὴν ὁμομητρίαν ἀδελφήν.
 καὶ γὰρ οὐκέτ' ἐξηνεσχόμην, ἀλλ' εὐθύς ἐξαράπτω
 πολλοῖς κακοῖς καίσχροῖσι κᾶτ' ἐντεῦθεν, οἶον εἰκός,
 ἔπος πρὸς ἔπος ἠρειδόμεσθ'· εἶθ' οὗτος ἐπαναπηδᾷ, 1375
 κᾶπειτ' ἔφλα με κᾶσπόδει κᾶπνιγε κᾶπέτριβεν.

ΦΕΙΔΙΠΠΙΔΗΣ

οὔκουν δικαίως, ὅστις οὐκ Εὐριπίδην ἐπαινεῖς,
 σοφώτατον;

ΣΤΡΕΨΙΑΔΗΣ

σοφώτατόν γ' ἐκείνον, ὦ τί σ' εἶπω;

after v. 1368. These attempts to give the line to Strepsiades go on the supposition that *πρώτων ἐν ποιηταῖς* should mean, 'best among the poets' But there appears to be no objection to taking the text as it is. The father bade his son repeat some Aeschylus; who then said, 'Aeschylus! No, for I think Aeschylus above all other poets is &c.' The elliptical use of γὰρ is common enough, and for *πρώτος* thus used of priority in evil, cf. *Eg.* v. 6, *πρώτος Παφλαγόνων*, and *Eg.* 327, *πρώτος ὢν*.

1367 ἀξύστατον.] οὐ συνεστῶτα οὐδὲ πυκνόν· ἀλλ' ἀραιὸν ἐν τῇ ποιήσει καὶ κομπῶδη; ἢ ἀδιδδοτον, ἢ ἀπιθάνως συντιθέοντα, Suidas. One glossary adds, τὰ γὰρ ῥήματα Δίσχυλου φαντασίαν μὲν ἔχει, βασανίζομενα δὲ οὐδεμίαν ἔχει πραγματείαν. Aeschylus is loud sounding and striking to the ear, but not practical, terse, and logical: 'loose, rambling, incoherent,' would perhaps nearly represent ἀξύστατος. His grammatical 'anacolutha' and irregularities (which are frequent) would come under the term *αξ.* and would offend a taste formed on Euripides. Euripides brings him to book for

his shortcomings in *Ran.* 1119, &c.

στόμφακα.] In *Vesp.* 721 *στομφάζειν* is used. *στόμφοι* is used by Longinus = Lat. *ampullae*: he says ἐν τραγωδίᾳ, πράγματι ὀγκηρῶ φύσει καὶ ἐπιδεχομένῳ στόμφον.

κρημνοποιόν.] Cf. *Ran.* 929, ῥήμαθ' ἱπτόκρημα. In much the same sense Cleon (*Eg.* 628) is described as *κρημονοὺς ἐρείπων*.

1368 ὀρεχθεῖν.] According to the Scholast this word is of sound (see Hom. *Il.* ψ. 30), and connected with *ροχθεῖν*. Later etymologists take it from *ὀρέγομαι*. It seems here to mean, 'to be ready to burst with indignation,' which might be either from the sense of 'stretching,' or 'panting,' 'throbbing.'

1372 ἀδελφός... ἀδελφήν.] τὴν Καραχὴν ὁ Μακαρεὺς, Schol. This was in the *Alcistis* of Euripides. ᾠλεξίκακε is thrown in parenthetically: ἀλεξίκακος is an epithet specially of Hercules.

1375 ἠρειδόμεσθ'.] The active *ἐρείδειν* is thus used in *Eg.* 627, *Ran.* 914. Here there is an exchange of wordy blows, therefore the middle is natural. The Scholast on *Rac.* 25 says: ἐρείδειν φασιν οἱ Ἄττικὸι πάν ὀτιοῦν συντόνωι γινόμενον.

ἀλλ' αὐθις αὖ τυπτήσομαι.

ΦΕΙΔΙΠΠΙΔΗΣ

νῆ τὸν Δί', ἐν δίκη γε.

ΣΤΡΕΨΙΑΔΗΣ

καὶ πῶς δικαίως; ὅστις ὠναίσχυντέ σ' ἐξέθρεψα, 1380
αἰσθανόμενός σου πάντα τραυλίζοντας, ὅ τι νοοίης.

εἰ μὲν γε βρῦν εἶποις, ἐγὼ γνοῦς ἂν πιεῖν ἐπέσχον
μαμμᾶν δ' ἂν αἰτήσαντος ἤκόν σοι φέρων ἂν ἄρτον
κακκᾶν δ' ἂν οὐκ ἔφθης φράσαι, καὶ γὰρ λαβὼν θύραζε
ἐξέφερον ἂν καὶ προῦσχύμην σε· σὺ δ' ἐμὲ νῦν ἀπάγχων
βοῶντα καὶ κεκραγὸθ' ὅτι 1386

χεζητιῶν, οὐχ ἔτλης
ἔξω ἔνευκεῖν, ὦ μιαρὲ,
θύραζέ μ', ἀλλὰ πνιγόμενος
αὐτοῦ ἵποίησα κακκᾶν, 1390

ΧΟΡΟΣ

οἶμαί γε τῶν νεωτέρων τὰς καρδίας
πηδᾶν, ὅ τι λέξει.
εἰ γὰρ τοιαῦτά γ' οὔτος ἐξειργασμένος
λαλῶν ἀναπείσει
τὸ δέρμα τῶν γεραιτέρων λάβοιμεν ἂν 1395
ἀλλ' οὐδ' ἐρεβίνθου.

1379 τυπτήσομαι.] Buttman's correction for τυπτήσομαι.

1382 βρῦν.] The verb βρύλλειν (=βρῦν εἶπειν) occurs in *Eg* 1126. μαμμᾶν the Scholiast explains by δσημος φωνή τῶν παιδιῶν λαλοῦντων: but here it expresses a definite want of something to eat.

1384 ἐφθης φράσαι.] Meineke follows Cobet's conjecture φράσας: just as in *Eg* 936, with but one MS. he reads ἐλθῶν for ἐλθεῖν. See the note there. Thuc. III. 82, ε φθάσαι θαρσῆσαι may be added as an instance of the construction, which is reasonable enough. There is an infinitive as well as a participle in Eur. *Med.* 1169, μόλις φθάνει θρόνοισιν ἐμπεσοῦσα μὴ χαμαὶ πεσεῖν, 'hardly can she drop into a chair soon

enough to prevent falling.' This last passage is not unlike that in *Eg*. 936, where the participle, if expressed, would have been καταφαγων, 'that you might have eaten the fish soon enough to get to the assembly (before it broke up).'

1391—8. The Chorus think that old men are in a bad way if these modern notions are to prevail.

1392 πηδᾶν ὅ τι λέξει.] 'The strpling's heart must leap to know what course he'll keep.' Walsh. With the use of πηδᾶν compare Virg. 'exultantiaque haurit corda pavor pulsans.'

1396 ἀλλ' οὐδ'.] 'Nay not even.' Dobree parallels this rather rare use of ἀλλά from Dem. 1455, τῶν μὲν ὑμετέρων ψηφισμάτων ἀλλ' οὐδὲ μικρό-

σὸν ἔργον, ὃ καινῶν ἐπῶν κινητὰ καὶ μοχλευτὰ,
πειθῶ τινα ζητεῖν, ὅπως δόξεις λέγειν δίκαια.

ΦΕΙΔΙΠΠΙΔΗΣ

ὡς ἡδὺ καινοῖς πράγμασιν καὶ δεξιοῖς ὀμιλεῖν,
καὶ τῶν καθεστώτων νόμων ὑπερφρονεῖν δύνασθαι. 1400
ἐγὼ γὰρ ὅτε μὲν ἵππικῇ τὸν νοῦν μόνον προσεῖχον,
οὐδ' ἂν τρί' εἶπειν ῥήμαθ' οἴος τ' ἦ πρὶν ἐξαμαρτεῖν·
νυκτὶ δ' ἐπειδὴ μ' οὔτοσ'ι τούτων ἔπαυσεν αὐτὸς,
γνώμαις δὲ λεπταῖς καὶ λόγοις ξύνειμι καὶ μερίμναις,
οἴμοι διδάξειν, ὡς δίκαιον τὸν πατέρα κολάζειν. 1405

ΣΤΡΕΨΙΑΔΗΣ

ἵππευε τοίνυν νῆ Δί', ὡς ἔμουγε κρεῖττόν ἐστιν
ἵππων τρέφειν τέθριππον ἢ τυπτόμενον ἐπιτριβῆναι.

ΦΕΙΔΙΠΠΙΔΗΣ

ἐκεῖσε δ' ἔθεν ἀπέσχισάς με τοῦ λόγου μέτειμι,
καὶ πρῶτ' ἐρήσομαί σε τουτί' παῖδά μ' ὄντ' ἔτυπτες;

ΣΤΡΕΨΙΑΔΗΣ

ἔγωγέ σ', εὐνοῶν τε καὶ κηδόμενος.

τατων φροντίζουσι, and from Athenæus and Lucian. To these passages Porson adds one from Dem. *Fals. Leg.* 352, ἀλλ' οὐδὲ μικρόν. And Shilleto in his note on that passage adds two or three more. The ellipse seems, 'I would give (I do not say no high price) but not even a pea.' For the sense Brunck quotes Plaut. *Mil.* II. 3, 45. 'Non ego nunc emam vitam tuam v. tiosa nuce.'

1397 ἐπῶν κινητὰ καὶ μοχλευτὰ.] With reference, as Porson thinks, to Eur. *Med.* 1314, τί ταύσδε κινεῖς κάναμοχλεύεις λόγους, for he supposes it originally to have been thus written, though ταύσδε πύλας is in all MSS. and editions. Cf. Porson's note there. μοχλευτής we have had above, v. 568.

1401—1475. Phidippides argues that sons may justly beat fathers for their good: that the present habit of fathers beating sons is merely by law and convention: further that he will beat his mother too. Whereupon

Strepsiades, still more horrified, charges the Chorus with bringing him to this. They say it is his own fault, and that this is their way of teaching men to reverence the gods. He owns that he is rightly served, and determines to be revenged on Socrates and his school: but he cannot persuade his son to help him.

1401 τὸν νοῦν μόνον.] Others prefer μόνη, which many MSS. have, but placed before τὸν νοῦν. Hermann prefers μόνον, from MS. Rav., thinking the order could easily have become changed from the similarity in letters of τὸν νοῦν and μόνον.

1407 τυπτόμενον ἐπιτριβῆναι.] A tribrach here follows a dactyl. This sequence appears as objectionable on the score of concurring short syllables, as the anapaest after the dactyl or tribrach: cf. v. 663: but no notice is taken of it by commentators.

1410 εὐνοῶν. Being unwilling by sparing the rod to spoil the child.

ΦΕΙΔΙΠΠΙΔΗΣ

εἶπε δὴ μοι, 1410

οὐ καὶ μέ σοι δίκαιόν ἐστιν εὐνοεῖν ὁμοίως,
 τύπτειν τ', ἐπειδήπερ γε τοῦτ' ἔστ' εὐνοεῖν, τὸ τύπτειν;
 πῶς γὰρ τὸ μὲν σὸν σῶμα χρὴ πληγῶν ἀθῶον εἶναι,
 τοῦμόν δὲ μή; καὶ μὴν ἔφυν ἐλεύθερός γε καὶ γῶ.
 κλάουσι παῖδες, πατέρα δ' οὐ κλάειν δοκεῖς; 1415
 φήσεις νομίζεσθαι σὺ παιδὸς τοῦτο τοῦργον εἶναι
 ἐγὼ δὲ γ' ἀντεῖποιμ' ἂν ὡς δις παῖδες οἱ γέροντες.
 εἰκὸς δὲ μᾶλλον τοὺς γέροντας ἢ νέους τι κλάειν,
 ὅσῳπερ ἔξαμαρτάνειν ἦττον δίκαιον αὐτούς.

ΣΤΡΕΨΙΑΔΗΣ

ἀλλ' οὐδαμοῦ νομίζεται τὸν πατέρα τοῦτο πάσχειν. 1420

ΦΕΙΔΙΠΠΙΔΗΣ

οὐκοῦν ἀνὴρ ὁ τὸν νόμον θεῖς τοῦτον ἦν τὸ πρῶτον,
 ὥσπερ σὺ καὶ γῶ, καὶ λέγων ἔπειθε τοὺς παλαιούς;
 ἦττον τί δῆτ' ἔξεστι καί μοι καινὸν αὐτὸ λοιπὸν
 θεῖναι νόμον τοῖς νιέσιν, τοὺς πατέρας ἀντιτύπτειν;
 ὅσας δὲ πληγὰς εἶχομεν πρὶν τὸν νόμον τεθῆναι, 1425
 ἀφίεμεν, καὶ δίδομεν αὐτοῖς προῖκα συγκεκῆφθαι.
 σκέψαι δὲ τοὺς ἀλεκτρύονας καὶ τᾶλλα τὰ βοτὰ ταυτὶ,

1415 κλάουσι, κ.τ.λ.] Cf. Eur. *Alc.* 691, χαίρει δρῶν φῶς, πατέρα δ' οὐ χαιρειν δοκεῖς; a line quoted exactly in *Thest.* 194.

1417 δις παῖδες.] In the Peleus of Sophocles (cf. *Fg.* 1099) is the line, πάλιν γὰρ ἀθῆς παῖς ὁ γηράσκων ἀνὴρ. And Theopompus has δις παῖδες οἱ γέροντες ὀρθῶ τῷ λόγῳ: Plat. *Com.* ἀρ', ὡς εἶκε δις γένοιτ' ἂν παῖς γέρων.

1419. They ought to know better and therefore have less excuse for going wrong.

1421 οὐκοῦν, κ.τ.λ.] Law is but that which a man has persuaded his fellows to ordain. Cf. Plat. *Rep.* II. p. 358, where Glaucon shews how, according to some, justice is but a matter of law and convention, adopted for convenience.

1424 ἀντιτύπτειν] That sons henceforth beat their fathers instead of fathers their sons. Not 'return their blows,' for these were to be given in: the law was only to be prospective.

1426 συγκεκῆφθαι.] Sc. ἡμᾶς, for συγκόπτειν takes accus. of the person beaten. Cf. Eur. *Cycl.* 228, ἦμα πυρέσσῳ συγκεκαμμένος τάλαι.

1427 ἀλεκτρύονας] Cocks were proverbially quarrelsome; but their quarrelling was not held in honour: cf. *Aesch. Lem.* 866, ἐροικίου δ' ὄρνιθος οὐ λέγω μάχην; and Pindar (*Ol.* XII. 20) says that Ergoteles might have lived inglorious, ἐνδομαχας ἀτ' ἀλέκτωρ. This is therefore a severe hit at the φιλαδικία of the Athenians.

ὡς τοὺς πατέρας ἀμίνεται· καίτοι τί διαφέρουσιν
ἡμῶν ἐκεῖνοι, πλὴν ὅτι ψηφίσματ' οὐ γράφουσιν;

ΣΤΡΕΨΙΑΔΗΣ

τί δῆτ', ἐπειδὴ τοὺς ἀλεκτρυόνας ἅπαντα μιμεῖ,
οὐκ ἐσθίεις καὶ τὴν κόπρον καπὶ ξύλου καθεύδεις;

1430

ΦΕΙΔΙΠΠΙΔΗΣ

οὐ ταυτὸν, ὦ τᾶν, ἐστίν, οὐδ' ἂν Σωκράτει δοκοίη.

ΣΤΡΕΨΙΑΔΗΣ

πρὸς ταῦτα μὴ τύπτ'· εἰ δὲ μὴ, σαυτὸν ποτ' αἰτιάσει.

ΦΕΙΔΙΠΠΙΔΗΣ

καὶ πῶς;

ΣΤΡΕΨΙΑΔΗΣ

ἐπεὶ σὲ μὲν δίκαιός εἰμ' ἐγὼ κολάζειν,
σὺ δ', ἦν γένηται σοι, τὸν υἱόν.

ΦΕΙΔΙΠΠΙΔΗΣ

ἦν δὲ μὴ γένηται,
μάτην ἐμοὶ κεκλαύσεται, σὺ δ' ἐγγανῶν τεθνήξεις.

1435

ΣΤΡΕΨΙΑΔΗΣ

ἐμοὶ μὲν, ὦνδρες ἥλικες, δοκεῖ λέγειν δίκαια·
κᾶμουγε συγχωρεῖν δοκεῖ τούτοισι τᾶπιεικῇ.
κλάειν γὰρ ἡμᾶς εἰκός ἐστ', ἦν μὴ δίκαια δρῶμεν.

ΦΕΙΔΙΠΠΙΔΗΣ

σκέψαι δὲ χᾶτέραν ἔτι γνώμην.

1428 τί διαφέρουσιν.] A bitter piece of satire thus, to make the proposing of bills in parliament the distinction of man from beast especially when we consider the contemptuous opinion which Aristophanes expresses of the bills generally voted on in the Athenian councils.

1431 ἐπὶ ξύλου.] 'On a perch,' which Theocritus calls πέτερον, *Idyll.* XIII. 13, ἐπ' αἰθαλόεντι πετείρω.

1435 ἦν δὲ μὴ...τεθνήξεις.] Yes, but if I have no son, you will have the laugh on your side. Cf. *Ach.*

221, μὴ γὰρ ἐγγάνοι ποτε μηδὲ περ γέροντας θντας ἐκφυγῶν Ἀχαρνέας. τεθνήξεις for vulg. τεθνήξει, both here and in *Ach.* 590, seems right. *Ach.* 325, τεθνήξων, and *Aesch. Agam.* 1279, τεθνήξομεν, are undoubted instances of the active form. Elmsley thinks that in the older Attic they said τεθνήξω, in the later τεθνήξομαι, and assents to Dawes, who restores the active form everywhere in Aristophanes.

1438 συγχωρεῖν...τούτοισι τᾶπιεικῇ.] 'To grant to these younger men their fair claims.'

ΣΤΡΕΨΙΑΔΗΣ

ἀπὸ γὰρ ὀλοῦμαι. 1440

ΦΕΙΔΙΠΠΙΔΗΣ

καὶ μὴν ἴσως γ' οὐκ ἀχθέσει παθὼν ἃ νῦν πέπονθας.

ΣΤΡΕΨΙΑΔΗΣ

πῶς δῆ; δίδαξον γὰρ τί μ' ἐκ τούτων ἐπωφελήσεις.

ΦΕΙΔΙΠΠΙΔΗΣ

τὴν μητέρ' ὥσπερ καὶ σὲ τυπτήσω.

ΣΤΡΕΨΙΑΔΗΣ

τί φῆς; τί φῆς σύ;
 τοῦθ' ἕτερον αὖ μείζον κακόν.

ΦΕΙΔΙΠΠΙΔΗΣ

τί δ', ἦν ἔχων τὸν ἥττω 1445

λόγον σὲ νικήσω λέγων

τὴν μητέρ' ἄς τύπτειν χρεών;

ΣΤΡΕΨΙΑΔΗΣ

τί δ' ἄλλο γ'; ἦν ταυτὶ ποιῆς,

οὐδέν σε κωλύσει σεαυ-

τὸν ἐμβαλεῖν ἐς τὸ βάραθρον

1450

μετὰ Σωκράτους

καὶ τὸν λόγον τὸν ἥττω.

ταυτὶ δὲ ὑμᾶς, ὦ Νεφέλαι, πέπονθ' ἐγὼ,

ὑμῖν ἀναθεὶς ὑπαντα τὰμὰ πράγματα.

1440 ἀπὸ γὰρ ὀλοῦμαι.] 'No for 'twill be the death of me' For a similar tmesis cf. *Ach.* 295, κατὰ σε χῶσομεν τοῖς λίθοις, and above, v. 792.

1441 καὶ μὴν, κ.τ.λ.] Phidippides thinks that his father will not mind having been thus treated, when he hears that the wife, to whom he mainly owes his misfortunes, is to be beaten too.

1445 μείζον κακόν.] Strepsiades had been mystified into believing that after all there was something to be said for the sons against the fathers; but want of respect for a mo-

ther horrifies him. Probably (as Brunck says) there is reference to the curious doctrine set forth by Euripides in the *Orestes*, v. 552—4. However Aeschylus was the first to put this argument forward, in the mouth of Apollo, *Eum.* 658—666.

1448 τί δ' ἄλλο γ'; ἦν ταυτὶ] Meineke's reading ἄλλο γ' ἢ, ταυτ' ἦν, from a conjecture of Kock's, is neat, but hardly necessary.

1450 βάραθρον] Cf. *Eq.* 1362, ἄρας μετέωρον ἐς τὸ βάραθρον ἐμβαλεῖν.

1454 ἀναθεὶς.] Cf. *Thuc.* viii. 82, οἱ δ' ἀκούσαντες...στρατηγῶν τε

ΧΟΡΟΣ

αὐτὸς μὲν οὖν σαυτῷ σὺ τούτων αἴτιος,
στρέψας σεαυτὸν ἐς πονηρὰ πράγματα.

1455

ΣΤΡΕΨΙΑΔΗΣ

τί δῆτα ταῦτ' οὐ μοι τότ' ἠγορεύετε,
ἀλλ' ἄνδρ' ἄγροικον καὶ γέροντ' ἐπήρετε;

ΧΟΡΟΣ

ἡμεῖς ποιοῦμεν ταῦθ' ἐκάστοθ' ὅταν τινὰ
γνώμεν πονηρῶν ὄντ' ἐραστήν πραγμάτων,
ἕως ἂν αὐτὸν ἐμβάλωμεν ἐς κακόν,
ὅπως ἂν εἰδῆ τοὺς θεοὺς δεδοικέναι.

1460

ΣΤΡΕΨΙΑΔΗΣ

ὦμοι, πονηρὰ γ', ὦ Νεφέλαι, δίκαια δέ.
οὐ γάρ μ' ἐχρῆν τὰ χρήμαθ' ἀδανεισάμην
ἀποστερεῖν. νῦν οὖν ὅπως, ὦ φίλτατε,
τὸν Χαιρεφῶντα τὸν μιαρὸν καὶ Σωκράτη
ἀπολεῖς, μετελθὼν οἷ σέ καμ' ἐξηπάτων.

1465

ΦΕΙΔΙΠΠΙΑΔΗΣ

ἀλλ' οὐκ ἂν ἀδικήσαιμι τοὺς διδασκάλους.

ΣΤΡΕΨΙΑΔΗΣ

ναὶ ναὶ, καταιδέσθητι πατρῶον Δία.

ΦΕΙΔΙΠΠΙΑΔΗΣ

ἰδοὺ γε Δία πατρῶον ὡς ἀρχαῖος εἶ.

αὐτὸν εὐθὺς ἐβλοντο καὶ τὰ πράγματα
πάντα ἀνετίθεσαν.

1455 στρέψας] Cf. note on v.
434.

1457 ἐπήρετε.] Cf. note on v. 42,
and ἐξαρθεῖς in v. 1304, if that be
the reading.

1458 ὅταν τινά.] Some MSS.
have ἂν τιν' οὖν. Most editors take
Porson's ὄντι ἂν, which reads a
little more smoothly, but does not
seem necessary.

1463 τὰ χρημαθ' ... ἀποστερεῖν.]
Cf. above, v. 1305.

1466 μετελθὼν οἷ.] From the

MS. μετ' ἐμοῦ ἐλθὼν, μετ' ἐμοῦ γ' ἐλ-
θὼν, this reading of Hermann's seems
better than μετ' ἐμοῦ γ' ἐλθ'. ὅπως
ἀπολεῖτ' is better without an impera-
tive expressed, and this imperative
is awkwardly placed between ἀπο-
λεῖς and its object οἷ σέ καμ' ἐξ. Mei-
neke takes Hermann's reading, and
has ὦν for οἷ, which is needless, as
all the MSS. appear to have οἷ, and
the sense is satisfactory.

1468 πατρῶον Δία.] Probably
(as Porson shews on *Aled.* 1314) this
is a line of Euripides. The Atheni-
ans did not worship Zeus under the

Ζεὺς γὰρ τις ἔστιν;

ΣΤΡΕΨΙΑΔΗΣ

ἔστιν.

ΦΕΙΔΙΠΠΙΔΗΣ

οὐκ ἔστ', οὐκ, ἐπεὶ

1470

Δῖνος βασιλεύει, τὸν Δί' ἐξεληλακῶς.

ΣΤΡΕΨΙΑΔΗΣ

οὐκ ἐξεληλακ', ἀλλ' ἐγὼ τοῦτ' ῥόμην,
διὰ τουτονὶ τὸν δῖνον. οἴμοι δείλαιος,
ὅτε καὶ σὲ χυτρεοῦν ὄντα θεὸν ἠγησάμην.

ΦΕΙΔΙΠΠΙΔΗΣ

ἐνταῖθα σαντῶ παραφρόνεις καὶ φληνάφα.

1475

ΣΤΡΕΨΙΑΔΗΣ

οἴμοι παρανοίας ὡς ἐμαινόμεν ἄρα,
ὅτ' ἐξέβαλλον τοὺς θεοὺς διὰ Σωκράτη.
ἀλλ', ὦ φίλ' Ἑρμῆ, μηδαμῶς θύμαινέ μοι,
μηδέ μ' ἐπιτρίψης, ἀλλὰ συγγνώμην ἔχε
ἐμοῦ παρανοήσαντος ἀδολεσχία.
καὶ μοι γενοῦ ξύμβουλος, εἴτ' αὐτοὺς γραφὴν
διωκάθω γραψόμενος, εἴθ' ὅ τι σοι δοκεῖ.

1480

title πατρῶος, but Apollo, the fabled father of Ion and the Ionian race. Cf. Plat. *Euthyd* p. 302. But the tragic poets make their characters use the title: cf. Eur. *Electr.* 671, ὦ Ζεῦ πατρῶε καὶ τρέπαι' ἐχθρῶν ἐμῶν. And Phidippides means perhaps by his answer to mock at the title as well as at the belief in the existence of Zeus at all.

1471 Δῖνος, κ.τ.λ.] The father's own words. Cf. above, v 818.

1473 διὰ τουτονὶ τὸν δῖνον.] 'Because of this whirl,' meaning the perplexing worry of philosophy, which has turned his brain. Perhaps he put his hand to his head at τουτονὶ, τουτουὶ τ. δ. Mein. 'The whirl and worry caused by this man (Socrates)'(?). The explanation of the *Scholast* that δῖνος is a sort of

earthen jar, appears to me (as to Lindorf and Meineke) absurd. Probably the next line ὅτε ..ἠγησάμην (of which there seems no other possible explanation) was added to explain δῖνος on this mistaken theory. Wieland suggests that there was an image of Apollo Agyieus before the Socratic school, and that this was so worn away as to resemble a jar of this kind.

1476-1510. Strepsiades, as his son will not help, sets to work with his servant to break up and burn the Contemplatory, despite the remonstrances of Socrates and his scholars. The Chorus look on and applaud.

1478 Ἑρμῆ.] Thieves used to address Hermes thus, when caught and about to be punished, asking him to help them. *Schol.*

ὅς παραινεῖς οὐκ ἔων δικορραφεῖν,
 ὡς τάχιστ' ἐμπιπράναι τὴν οἰκίαν
 ἀδολεσχῶν. δεῦρο δεῖρ', ὦ Ξανθία,
 ἅκα λαβῶν ἔξελθε καὶ σμινύην φέρων,
 μὲτ' ἐπαναβὰς ἐπὶ τὸ φροντιστήριον
 ἔγος κατάσκαπτ', εἰ φιλεῖς τὸν δεσπότην,
 ἂν αὐτοῖς ἐμβάλῃς τὴν οἰκίαν
 ἢ δὲ δᾶδ' ἐνεγκάτω τις ἡμμένην,
 ἢ τιν' αὐτῶν τήμερον δοῦναι δίκην
 ποιήσω, κεῖ σφόδρ' εἶς' ἀλαζόνες.

1485

1490

ΜΑΘΗΤΗΣ Α.

οἶ.

ΣΤΡΕΨΙΑΔΗΣ

ἔργον, ὦ δᾶς, ἰέναι πολλὴν φλόγα.

ΜΑΘΗΤΗΣ Α.

κοπε, τί ποιεῖς;

ΣΤΡΕΨΙΑΔΗΣ

ὅ τι ποιῶ; τί δ' ἄλλο γ' ἢ 1495

λεπτολογοῦμαι ταῖς δοκοῖς τῆς οἰκίας.

ΜΑΘΗΤΗΣ Β.

τίς ἡμῶν πυρπολεῖ τὴν οἰκίαν;

[ὁρθῶς παραινεῖς] He pretends to hear Hermes directing him. *Agæus* in the *Perice* (v. 661 sqq.) pretends to hear the goddess speak. Brunck quotes from the *Menaechmi* of Plautus (Act v. 2. 87—90) a passage where Menæchmus, pretending madness, invents advice for Apollō: 'Ecce Apollō ex oraculo imperat Ut ego illic oculos in lampadibus ardentibus. . . . Meni vetas in huius ore quicquid parcere, Ni jam ex meis oculis fiat maximum in malam crucem. Faciam quod jubes Apollō' for many more lines.

[ὦ Ξανθία.] A common name for a servant. Cf. *Ach.* 243, and *Perice*.

[ἐμβάλῃς τὴν οἰκίαν.] 'Bring me about their ears.' So in

Ach. 510, καὶ τοῖς ὁ Ποσειδῶν, οἷπε ταινάρῳ θεῶς, σεισας ἅπασιν ἐμβάλοι τὰς οἰκίας.

[1492 κεῖ σφόδρ' εἶς' ἀλαζόνες.] 'For all they talk so big.' Cf. note on v. 853.

[1496 διαλεπτολογοῦμαι.] 'I hold full subtle converse with your house-beams.' Probably with some remembrance of Socrates' answer at v. 229, τὴν φροντίδα λεπτήν καταμξας εἰς τὸν ὁμοιον ἄερα. He means of course to say, though in absurd language, that he is burning the beams. 'Quia ignis est λεπτόν res tenuis, et consumit atque consumit materiem' Bergler; and perhaps this is right. *Strep. iades* is then introducing the house beams to a subtle element. He had himself felt eager λεπτολογεῖν, above, v. 310.

ΣΤΡΕΨΙΑΔΗΣ

ἐκεῖνος οὐπερ θοῖμάτιον εἰλήφατε.

ΜΑΘΗΤΗΣ Γ.

ἀπολείς ἀπολείς.

ΣΤΡΕΨΙΑΔΗΣ

τοῦτ' αὐτὸ γὰρ καὶ βούλομαι,
ἦν ἢ σμινύη μοι μὴ προδῶ τὰς ἐλπίδας,
ἦ γὼ πρότερόν πως ἐκτραχηλισθῶ πεσών.

1500

ΣΩΚΡΑΤΗΣ

οὗτος, τί ποιεῖς ἐτεὸν, οὐπὶ τοῦ τέγους;

ΣΤΡΕΨΙΑΔΗΣ

ἀεροβατῶ, καὶ περιφρονῶ τὸν ἥλιον.

ΣΩΚΡΑΤΗΣ

οἴμοι τάλας, δειλῆιος ἀποπνιγήσομαι.

ΧΑΙΡΕΦΩΝ

ἐγὼ δὲ κακοδαίμων γε κατακαυθήσομαι.

1505

ΣΤΡΕΨΙΑΔΗΣ

τί γὰρ μαθόντ' ἐς τοὺς θεοὺς ὑβρίζετε,
καὶ τῆς Σελήνης ἐσκοπεῖσθε τὴν ἔδραν;

1502 οὗτος, κ.τ.λ.] Socrates comes out last, having been engrossed in his studies before, and asks his question gravely and without the alarm which the scholars shew.

1503 ἀεροβατῶ.] His own words at v. 225.

1506 μαθόντ' ἐς τ. θ. ὑβρίζετε.] The plural of the verb seems better on critical grounds than the dual. ὑβρίζειν τινα and εἰς τινα are both used; L. and S. think the latter the more Attic. If we keep the dual μαθοντ' it may yet stand with plural verbs. Meineke, as is his custom, rejects μαθόντες in favour of παθόντες, though only one MS. has this latter.

1507 ἐσκοπεῖσθε τὴν ἔδραν.] One

MS. has ἔδρας, which seems rather better to express 'positions' of the moon in the sky, the various quarters of the heavens in which it appears, and consequently its phases, &c. ἔδραι is used in plur. for the quarter of heaven where an omen appears. Cf. Aesch. *Agam.* 118, *παμπρέπτοις ἐν ἔδραισι*, compare *Prom. Vincit.* 492. But Socrates would of course examine the 'positions' with a view to astronomy rather than augury. The Scholiast explains τὴν ἔδραν rather differently, by τὰς κινήσεις, and by ἐπὶ τινὸς ὀχεῖται καὶ διὰ τί καὶ πῶς μένει, upon what the moon sits and rides, and why and how she remains steadfast.

ΧΟΡΟΣ

δίωκε, βάλλε, παῖε, πολλῶν οὔνεκα,
 μάλιστα δ' εἰδὼς τοὺς θεοὺς ὡς ἠδίκουν. 1509
 ἠγεῖσθ' ἔξω· κεχόρευται γὰρ μετρίως τό γε τήμερον ἡμῖν.

1508 *δίωκε, βάλλε, κ.τ.λ.*] This is better given to the Chorus than to Strepsiades.

1510 *ἡμῖν.*] Moeris quotes this line with *εἶναι*, noting the *εἶναι* as an Attic pleonasm, as in the phrase

ἐκὼν εἶναι. There is no doubt *τό γε τήμερον εἶναι* would be good Attic: but there is nothing to object to in *ἡμῖν*, and the line may have been quoted by Moeris with *εἶναι* merely by a slip of memory, as Dindorf thinks.



INDEX TO THE CHIEF MATTER OF THE NOTES.

ἄγορά, ἀγορητής 1055, 1057
 ἀερία, 337
 αἰγίδος ἡνίοχος, 602
 Αἴγυπτος, 1130
 αἰθρία, 371
 ἀκόρητος, 44
 ἀλαζών, 1492
 ἀλλὰ γάρ, 798
 ἀλλ' ὄσα, 434
 ἄλλο τι, 423
 ἀλλ' οὐδὲ, 1396
 ἀλσὶν διασμηχθεῖς, 1237
 ἀμέλει, 486
 Ἄμυνίαι, 692
 ἀμφηκῆς, 1160
 ἀμφί μοι, 595
 ἀν doubled 783, 840, with imperf.
 855, with optat. 1184
 ἀναμετρεῖσθαι, 203
 ἀναπλάττειν, 995
 ἀνατιθέναι, 1454
 ἀνθρῆν, 948
 ἀνιππος, 125
 ἀντιγραφῆ 471
 ἀνυπόδητος, 103, 363
 ἀξίος, with dative, 472
 ἀξύστατος, 1367
 ἀπαιδότημα, ἀπαιδότη, 729, 1150
 ἀπαλλάττεσθαι, 1194
 ἀπερυθριᾶσαι, 1216
 ἀπολιταργίσειν, 1253
 ἀπ' ὄνου, 1273
 ἀποστρέφειν, 776
 ἀπραγμοσύνη, 1007
 ἀριθμὸς, 1203
 ἀρνακίς, 730
 ἀτρεμί, 261

 βάλλ' ἐς κόρακας, 133
 βάραθρον, 1450
 βαρναχῆς, 277
 βεκκεσέληνος, 398
 βλιτομάμματος, 1001

Βουφόνια, 985
 βρενθύειν, 362
 βρύειν, 45

γηγενεῖς, 853
 γλοιὸς, 449
 γνωμότυπος, 951

Δαιταλεῖς, 529, 534
 δάκτυλος, 651
 δεξιὸς, 521
 δήμαρχος, 37
 διὰ, 117, 340
 διαλεπτολογεῖσθαι, 1496
 διδάσκεσθαι, 111, 783, 1338
 διεντέρημα, 166
 διερρηκῶς, 873
 δῖνος, 381, 1471
 δις παῖδες, 1417

ἐγκεκοισυρωμένη, 48
 ἐγκεκορδυλημένος, 10
 εἰκάδες, 17
 εἰκέναι, 185
 εἴσοδος, 326
 εἰς ὥρας, 562
 ἐκστρέψαι, 89, 554
 ἐμβάλλειν, 1489
 ἐνεστάναι, 779
 ἐνεχυράζεσθαι, 35
 ἐνη καὶ νέα, 1189
 ἐνόπλιος, 651
 ἐντείνασθαι, 969
 ἐξαλίσαι, 32
 ἐξαυτομολῶ, 1101
 ἐξήμβλωκας, 137
 ἐπαίρειν, 42, 1457
 ἐπαναφέρειν, 1080
 ἔπειτα, 1249
 ἐπιάλλειν, 1299
 ἐπιδείξαι, 935
 ἐπιθαυμάζειν, 1147
 ἐπιλήσμων, 129, 482

- ἔρεθίσματα, 312
 ἔρειδew, 558, 1375
 ἔτεδw, 36
 εὐάγητος, 276
 Εὐπολις, 553
 εὐπτέρων, 800
 εὐρησιεπής, 447
 εὐφημεῖν, 263
 ἔχων, 509

 Ζεὺς πατρῶος, 1468
 ζύγιος, 122
 ζυγωθρίσαι, 745

 ἦδης, ἦδησθα, 329
 Ἡράκλεια λουτρά, 1051

 Θουριομάντεις, 332
 θυμόσοφος, 877

 ἰδοῦ, 82, 818
 ἱερομνημονεῖν, 624
 ἱππάζεσθαι, 15
 ἱππερον, 74
 ἱππιος Ποσειδῶν, 84
 ἱππος, 63
 ἴτης, 445

 καλλίπυργος, 1024
 καμπή, κάμπτειν, 970
 Κάρκινος, 1261
 καταλόει, 838
 κάχρυσ, 1358
 κείσθαι, 126
 κέντρων, 450
 κίναδος, 448
 κιχλίζειν, 983
 Κλέων, 549, 582, 587
 κληρουχική, 203
 κολοκύνθη, 327
 κομᾶν, 14, 545
 κομψός, 649
 κοππατίας, 23
 κόρεις, 634
 κορίζεσθαι, 68
 Κορίνθιοι, 710
 κρεμάθρα, 218, 869
 κρημνοποιός, 1367
 Κρόνος, 398, 929, 1070
 κρόταλον, 260
 κρούσις, 318
 κυδοιδοπαῖν, 616
 κύκλιοι χοροί, 333
 κύρβεις, 448

 λάρος, 591
 λαφυγμός, 52
 λημᾶν, 327
 λιπαρός, 300, 1012
 λόγω, 112
 λούσθαι, 1044
 λοφεῖον, 751

 Μαραθωνομάχας, 986
 Μαρικᾶς, 553
 ματτυλοισχός, 451
 Μεγακλής, 46
 μεριμνοφροντιστής, 101
 μετέωρα, 228, 1284
 μηλολόνηθης, 764
 μνησικακεῖν, 999
 μοχλεῦτης, 567, 1397

 νενησμένοι, 9203
 νόμισμα, 248

 ξύλον, 1431
 ξυστίς, 70

 ὀβέλισκος, 178
 οἰκίδιον, 92
 ὄμοιος, 230
 ὁμοιότης, of words, 394
 ὄρεχθεῖν, 1368
 ὄσον, 3
 οὐδὲν λέγειν, 781
 οὐρανομήκης, 357

 Πανδελέτειος, 924
 παρακόπτειν, 640
 παρατείνειν, 212
 Πασίας, 21
 πάσχειν, 234
 πείθειν, 77
 περίδου εἰ, 644
 Περικλῆς, 859
 περιφρονεῖν, 225
 περσική, 151
 πλόκαμος, 336
 πνιγεὺς, 96
 ποιεῖν δεινὰ, 583
 ποῖος, 247, 1233, 1276, 1337
 πολεμιστήρια, 28
 πότης, 57
 πρημαίνων, 336
 προβάλλειν, 489, 757
 πρόβολος, 1160
 Πρόδικος, 361
 προμνήστρια, 41

πρόσοδοι, 307
 προσσχέιν, 575, 1120
 πρὸς ταῦτα, 1033
 προσφύσαι, 372
 προτένθαι, 1198
 πυκνοῦν, 701
 Πύλος, 186
 πῶς δοκεῖς, 881

ρήξαι, 357
 ῥόδα εἰπεῖν, 910, 1330
 ῥοῖβδος, 407

σαμφόρας, 122, 1298
 σέ, elision of, 916
 σέβας ἱερῶν, 302
 σεληναία, 614
 σκαλαθυρμάτια, 630
 σκίμπους, 255
 σκοπιά, 281
 σμῆνος, 297
 σοροπηγαί, 846
 σπαθᾶν, 53
 στόμα, στόμωσις, 1108
 στόμφαξ, 1367
 στραγγεύεσθαι, 131
 στρεψοδικεῖν, 434, 1468
 σφενδόναί, 1125
 σφραγιδονυχαργοκόμηται, 352
 σχάσαι, σχάσασθαι, 107, 409, 740
 σχινδάλαμοι, 130

ταῦτ' ἄρα, 319, 353
 τε, 179
 τέττιξ, 1360
 τέφρα, 177
 Τήλεφος, 922
 τί παθῶν, 340, 402
 τόκος, 1286

τρέφειν, 858
 τριβολεκτράπελα, 1003
 τρίβων, 870
 Τροφῶνιος, 507
 τρυγοδαίμων, 296
 τρύμη, 448

ὔαλος, 769
 ὑπακούειν, 263
 ὑπανίστασθαι, 993
 Ὑπέρβολος, 1065

φαλακρός, 540
 φασιανός, 109
 Φελλεύς, 71
 φθάνειν, 1384
 φλέγεσθαι, 992
 φοιτᾶν, 945
 φορτικός, 524
 φροντίζειν, 189
 φροντιστήριον, 94
 φρουρά, 701
 φωρᾶν, 499

Χαιρεφῶν, 104, 503
 χαύνωσις, 875
 χολᾶν, 833
 χρῆμα, 2
 χροιά, χρώμα, 120, 718, 1174
 χρυσῶ πάττειν, 912

ψαρός, 1225
 ψιθυρίζειν, 1008
 ψυγείσα, 151
 ψύλλα, 145

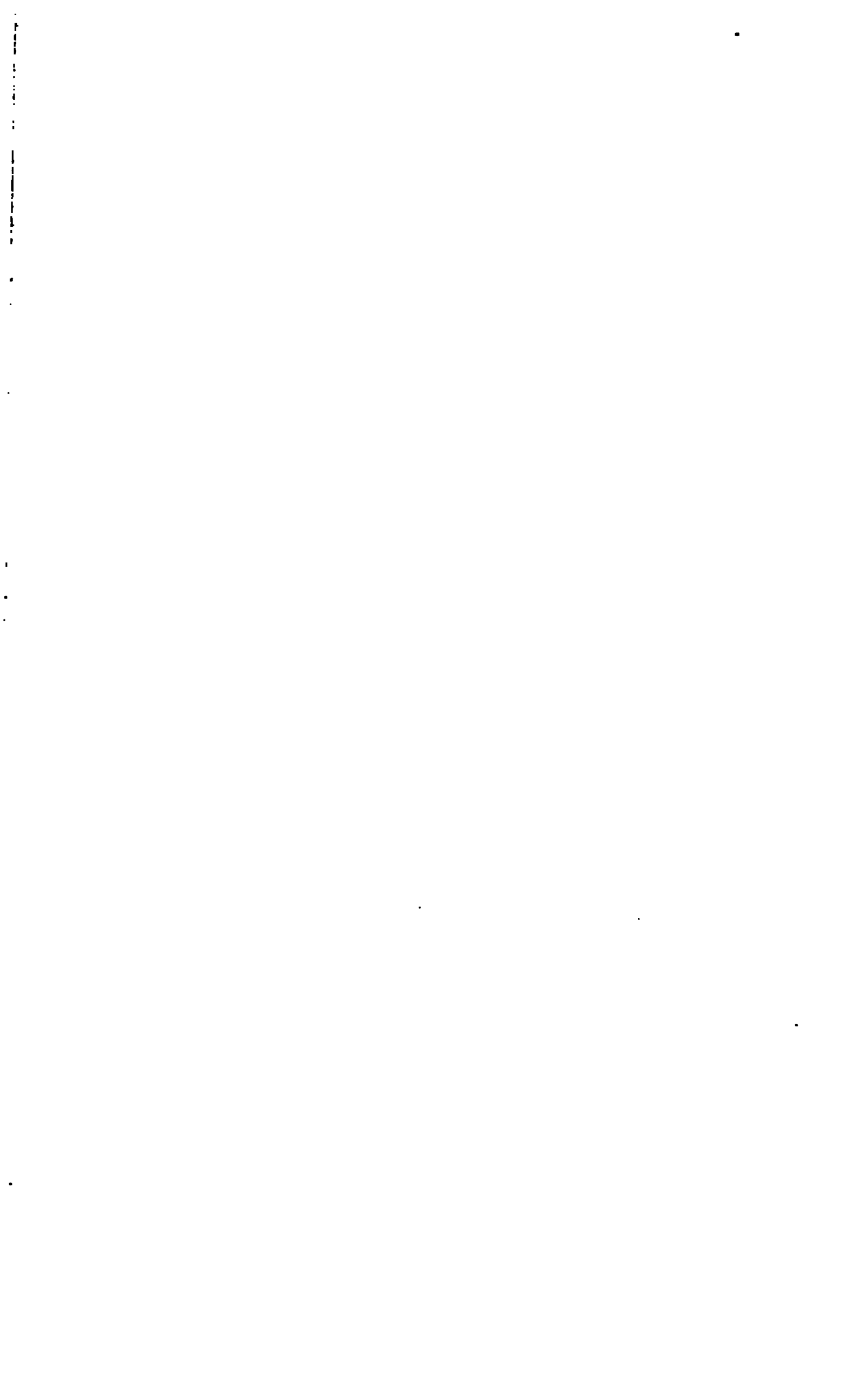
ὠφελούσαι, 577
 ὠς, elliptical, 209

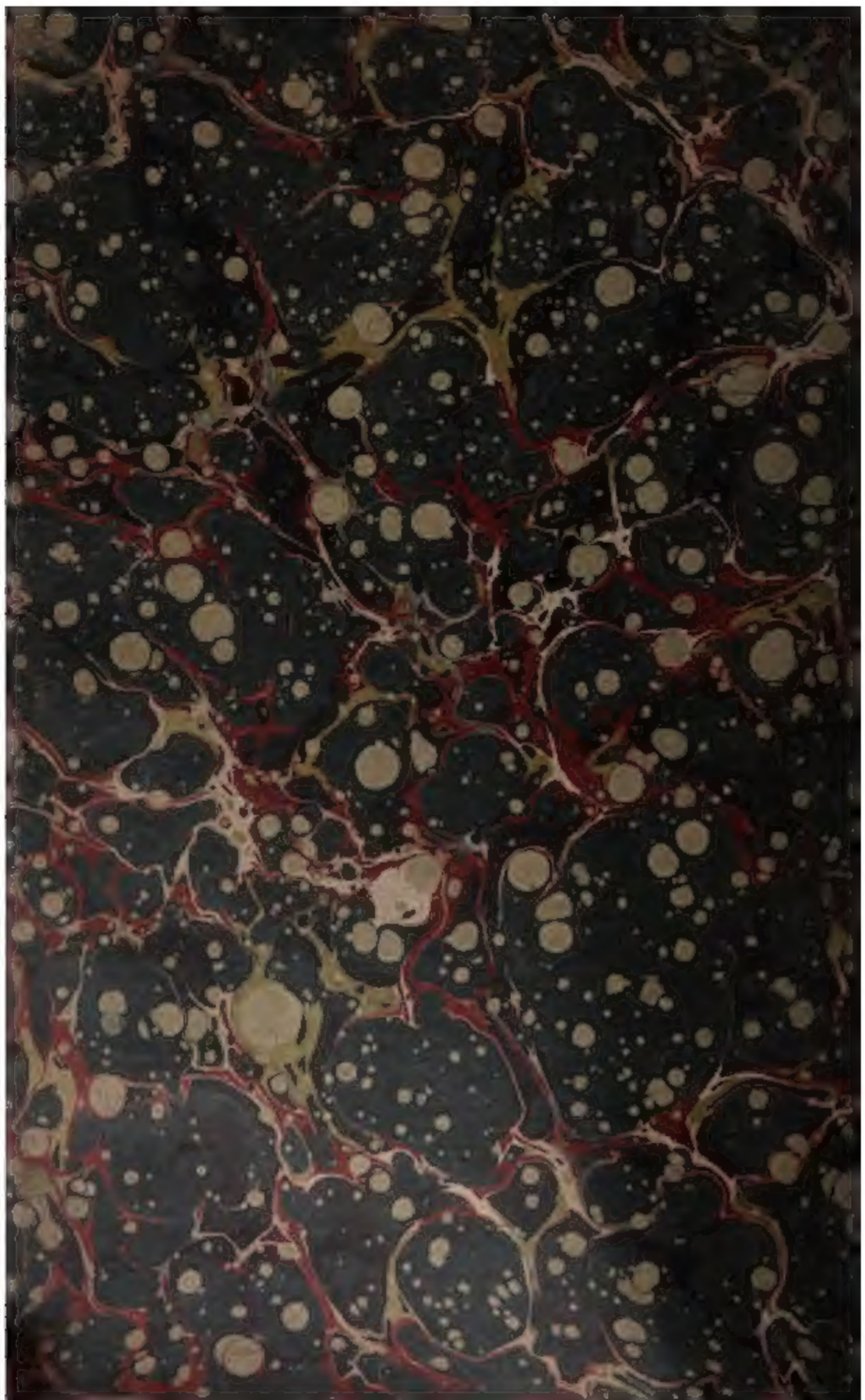
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